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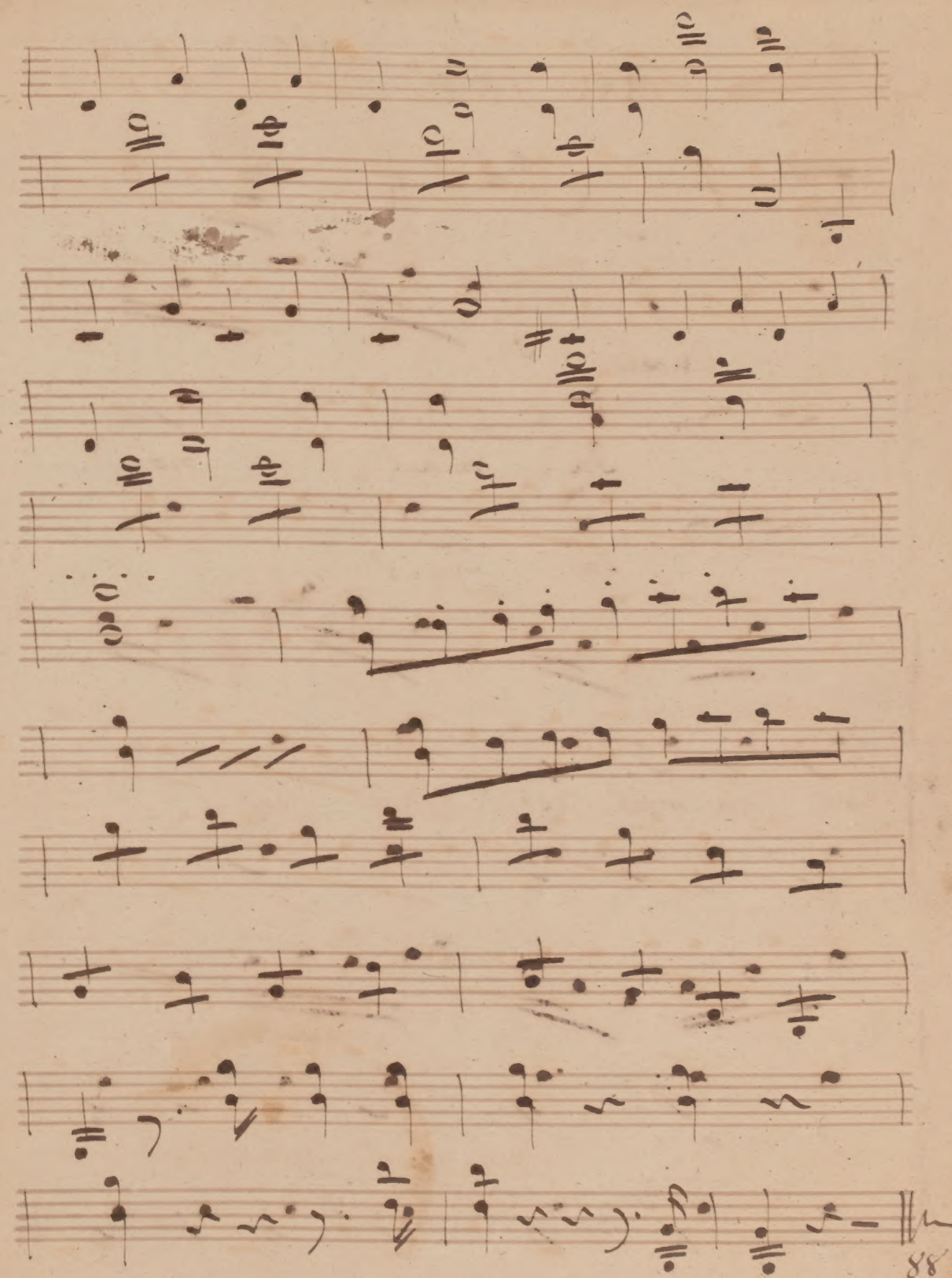
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La Marquise de Sèverin *Repetiteur*
harm.

The musical score is written on ten staves. The first two staves begin with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. The third staff contains a measure with a wavy line, possibly indicating a fermata or a specific performance instruction. The fourth staff continues the melodic and harmonic development. The fifth and sixth staves show more complex rhythmic patterns, including sixteenth and thirty-second notes. The seventh staff includes the dynamic marking 'cres.' (crescendo) and 'f' (forte). The eighth and ninth staves continue the piece with similar notation. The tenth staff concludes the visible portion of the score. The paper is aged and shows some staining, particularly a large brownish mark in the lower left quadrant.

W. J.



De suite

au lever du Rideau

N^{ro} 1

Chœur

Ja - mais non

Ja - mais

non ja-mais de Grâ - ce

pour l'in - so - lent que l'on va

Cha - ti - er

nous al -

lons voir pu - nir l'au - dace

De ce Co - quin de

fin

bra - con - nier

qui Louison qui
que si-gni-fie un

blable qu'elle
bruit semblabl' qu'est-ce que c'est vois c'est mon seig-

neur, dieux: quel re-gard qu'elle fu-

Le Marquis
neur oui je dois être - né - x -

nable je dois se-vir avec ri-

2^e Violon
quer, qu'on in-tro-dui-se le Cou-

pable mon ar-rets d'avance est ren-

Du je veux mor-bleu c'est en-ten-

Louison
Du: qui donc pen - Du pen -

cris.
Du! qui donc pen - Du!

Chœur
jà -

jà -

Handwritten musical score on the left page, featuring three systems of music. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written below the staves.

System 1:
- mais non non jamais de

System 2:
Grâce pour l'inso-

System 3:
- lent que l'on va châtir

System 4:
nous al-lons voir pu-ris l'au-

Handwritten musical score on the right page, continuing the composition from the left page. It features three systems of music, each with a treble clef staff and a key signature of two sharps (F# and C#). The lyrics are written below the staves.

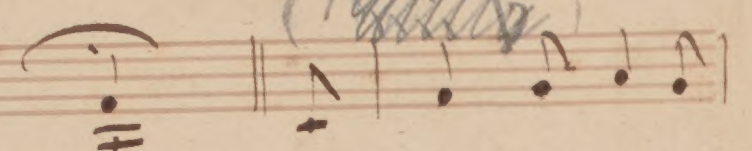
System 1:
Da-ce de ce Co-


System 2:
quin de bra-con-nier

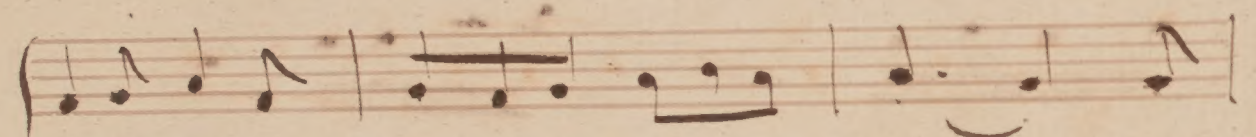
System 3:
[Empty staves with a final double bar line and a fermata]

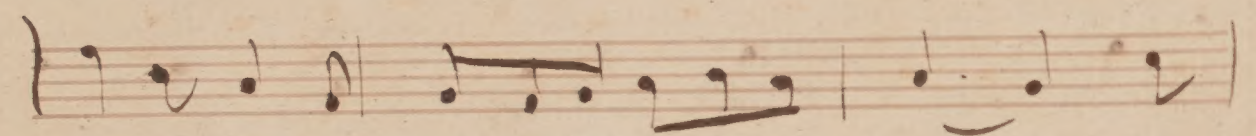
inré
je te crois, la marquise de pretin taile

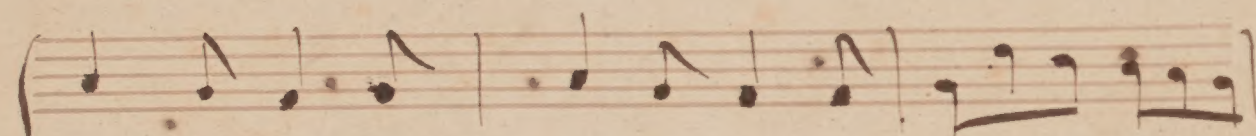
musée de mon quitta pour elle

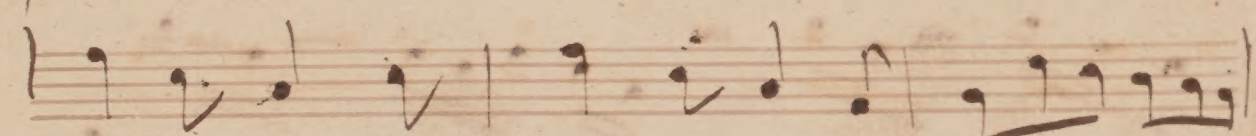
N^o 2 $\text{G}\flat\text{ } \frac{6}{8}$ 


1 $\text{G}\flat\text{ } \frac{6}{8}$ 



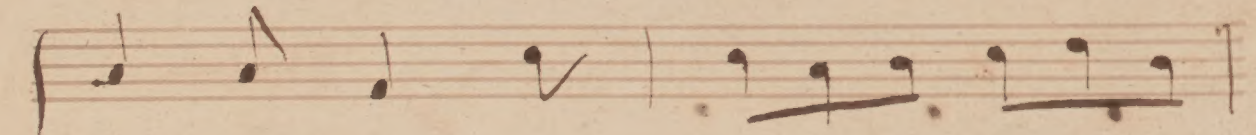


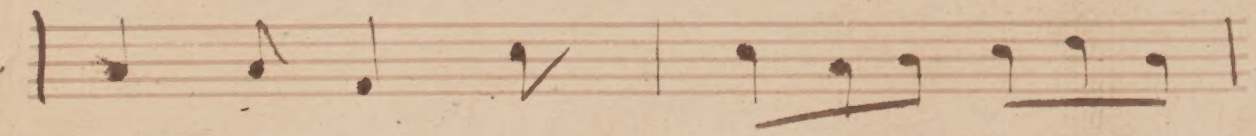


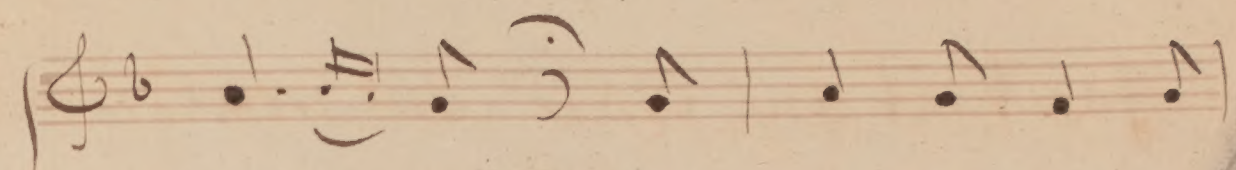


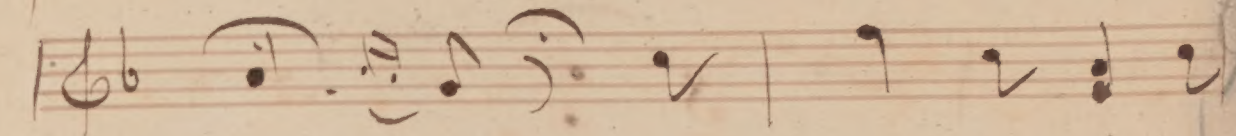


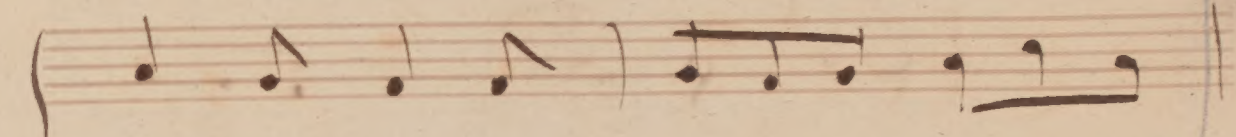


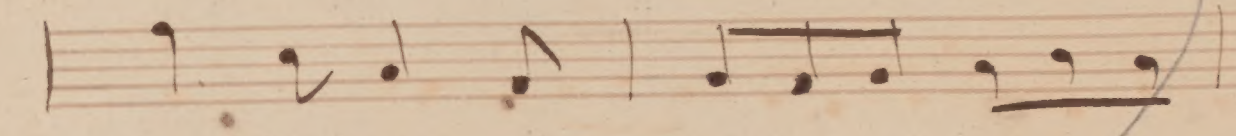


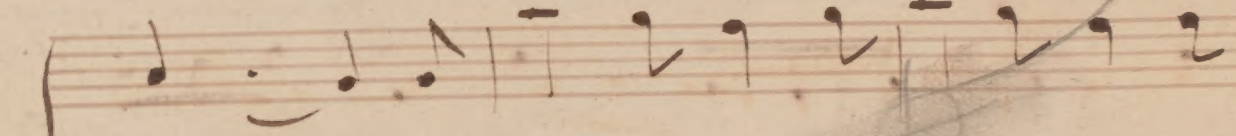






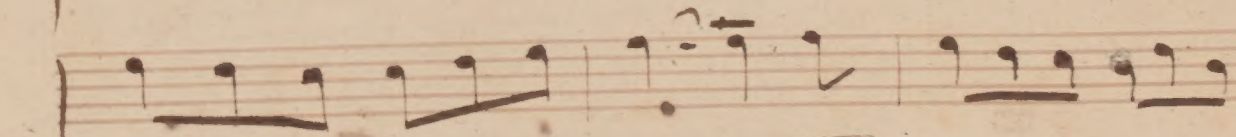


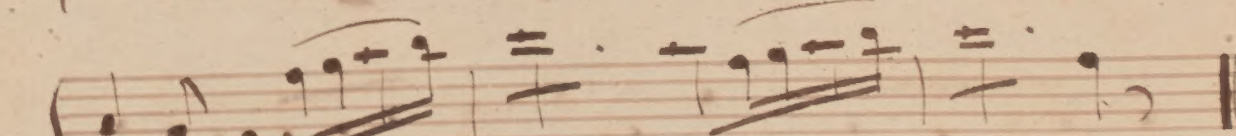




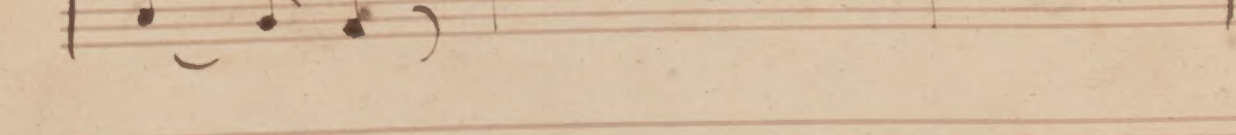


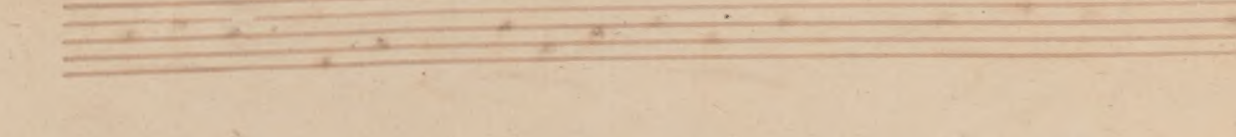














deux corps de p^oing^{ts} qu'il m'a détachés

faut-il que j'aie du malheur

No 3. | $\text{C}^{\flat\flat} \frac{6}{8}$ $\text{C}^{\flat\flat}$: || $\text{C}^{\flat\flat}$ |

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The staff is drawn with a single line, and the notes are placed above and below it.

A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains a half note on G4, followed by a half note on A4. The second measure contains a half note on B4, followed by a half note on C5. The third measure contains a half note on D5, followed by a half note on E5. The fourth measure contains a half note on F5, followed by a half note on G5. The fifth measure contains a half note on A5, followed by a half note on B5. The sixth measure contains a half note on C6, followed by a half note on D6. The seventh measure contains a half note on E6, followed by a half note on F6. The eighth measure contains a half note on G6, followed by a half note on A6. The ninth measure contains a half note on B6, followed by a half note on C7. The tenth measure contains a half note on D7, followed by a half note on E7. The notation is written in dark ink on aged, slightly yellowed paper.

Handwritten musical notation on two staves. The notation is in brown ink on aged, yellowed paper. The top staff contains several measures of music, including a whole note, a half note, and a quarter note, with some notes beamed together. The bottom staff also contains several measures of music, including a whole note, a half note, and a quarter note, with some notes beamed together. The notation is somewhat faded and the paper shows signs of age.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. There are also rests and beams connecting some of the notes. The ink is dark and the paper is aged.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several notes, some with stems and others as whole notes, separated by vertical bar lines. The ink is dark and the paper is aged.

A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains a quarter note, an eighth note, and a half note. The second measure contains a quarter note, an eighth note, and a half note. The third measure contains a quarter note, an eighth note, and a half note. The fourth measure contains a quarter note, an eighth note, and a half note. The fifth measure contains a quarter note, an eighth note, and a half note. The sixth measure contains a quarter note, an eighth note, and a half note. The seventh measure contains a quarter note, an eighth note, and a half note. The eighth measure contains a quarter note, an eighth note, and a half note. The ninth measure contains a quarter note, an eighth note, and a half note. The tenth measure contains a quarter note, an eighth note, and a half note. The notation is written in dark ink on aged, slightly yellowed paper.

A close-up of a handwritten musical score on aged, yellowed paper. The notation is written in dark ink on five-line staves. The top staff shows a series of eighth notes. The bottom staff features a long, horizontal line, possibly representing a sustained note or a specific musical technique. The paper shows signs of age, including foxing and some staining.

A single staff of handwritten musical notation. It begins with a stylized clef on the left. The notation includes several eighth notes, some beamed together, and a few rests. The ink is dark and the paper is aged and slightly discolored.

23

Je serai puni

*ab. monseigneur, c'est
bien, c'est bien*

M^o 1

c'est un ar-

ret plain de jus-ti-ce pour de pitie' point de par

don à mon sei- gneur qu'on obé-isse allons mar-

chons vite en pri- son

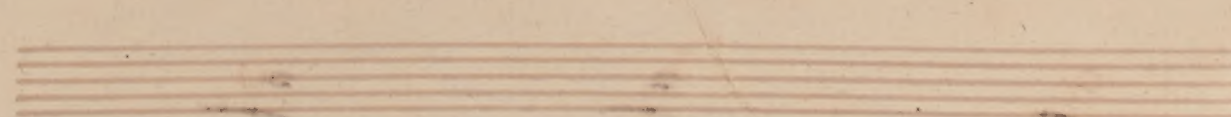
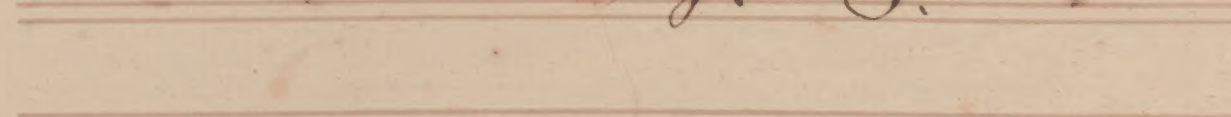
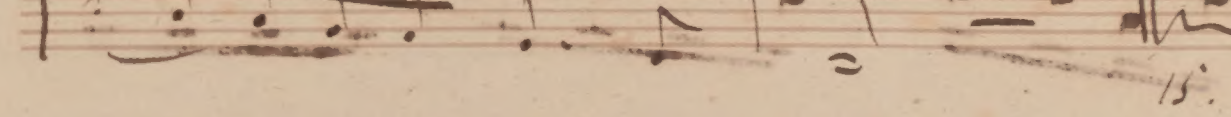
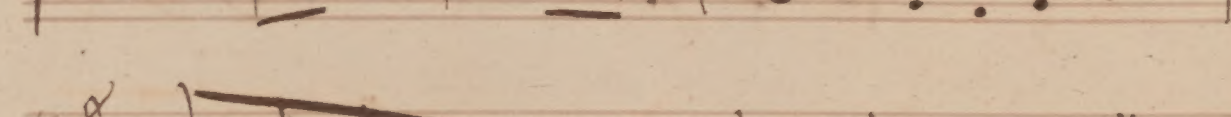
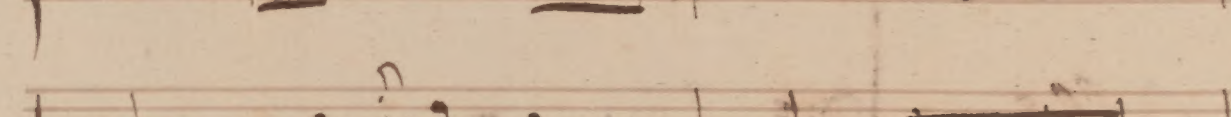

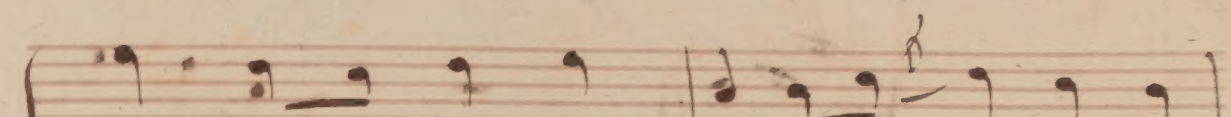
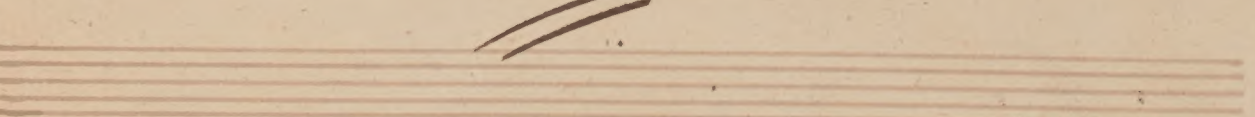
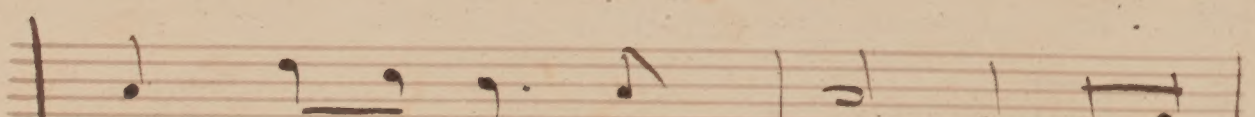
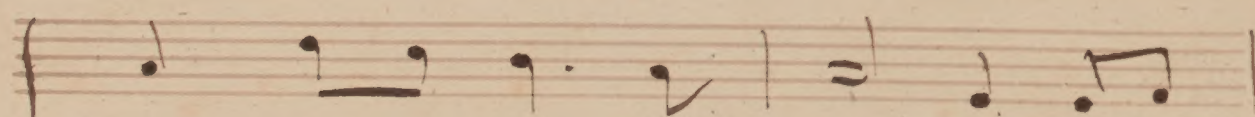
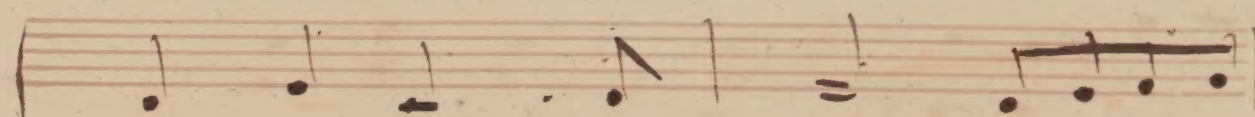
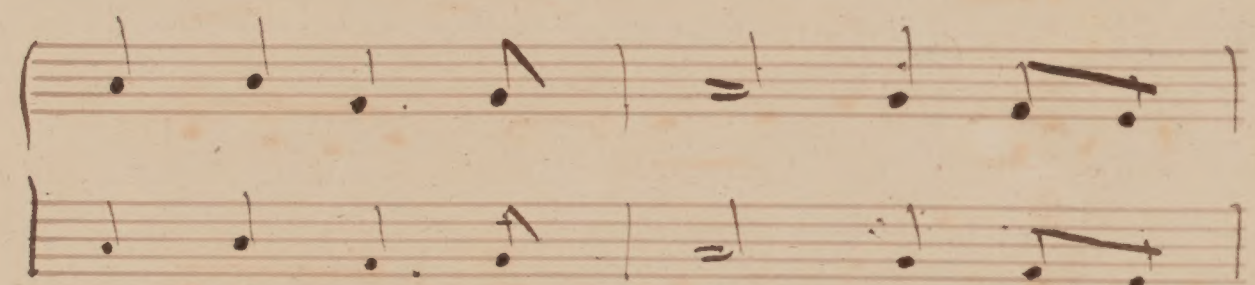
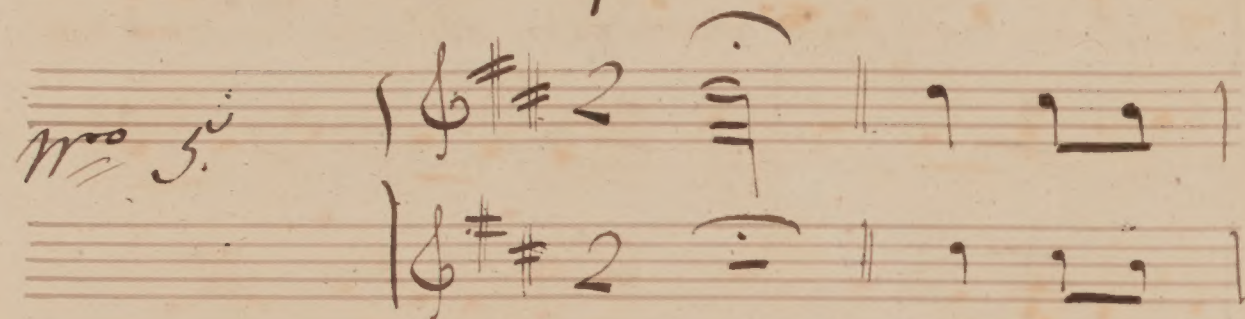
De suite

12

quels cris assourdissans

marquis

no 5



V. S. Suite

allez donc et au cachot

N^o 6.

Chœur

Alb.

c'est un ar-

X. J.

2^e fois
avant hier et Cætera

N^o 7

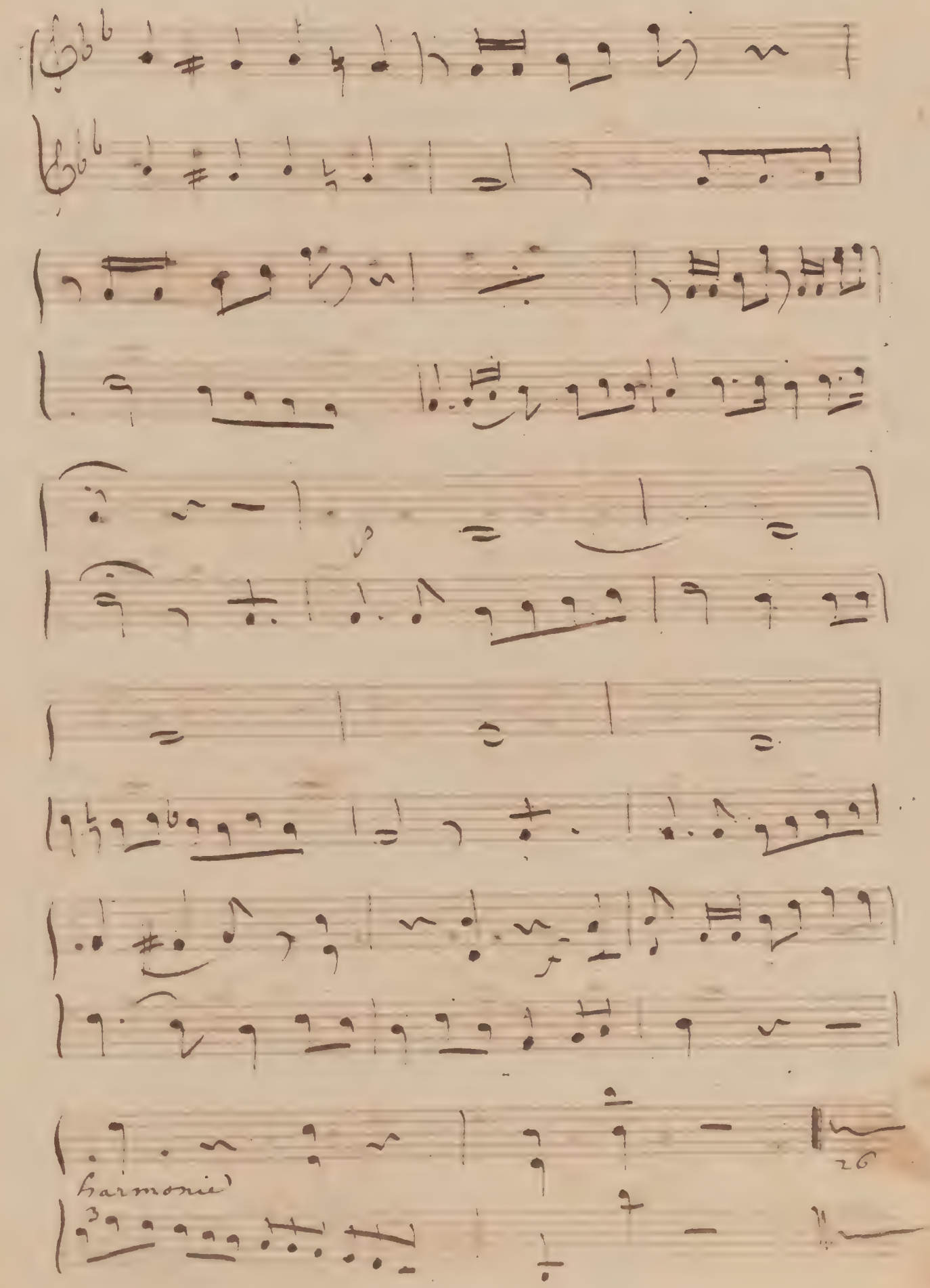
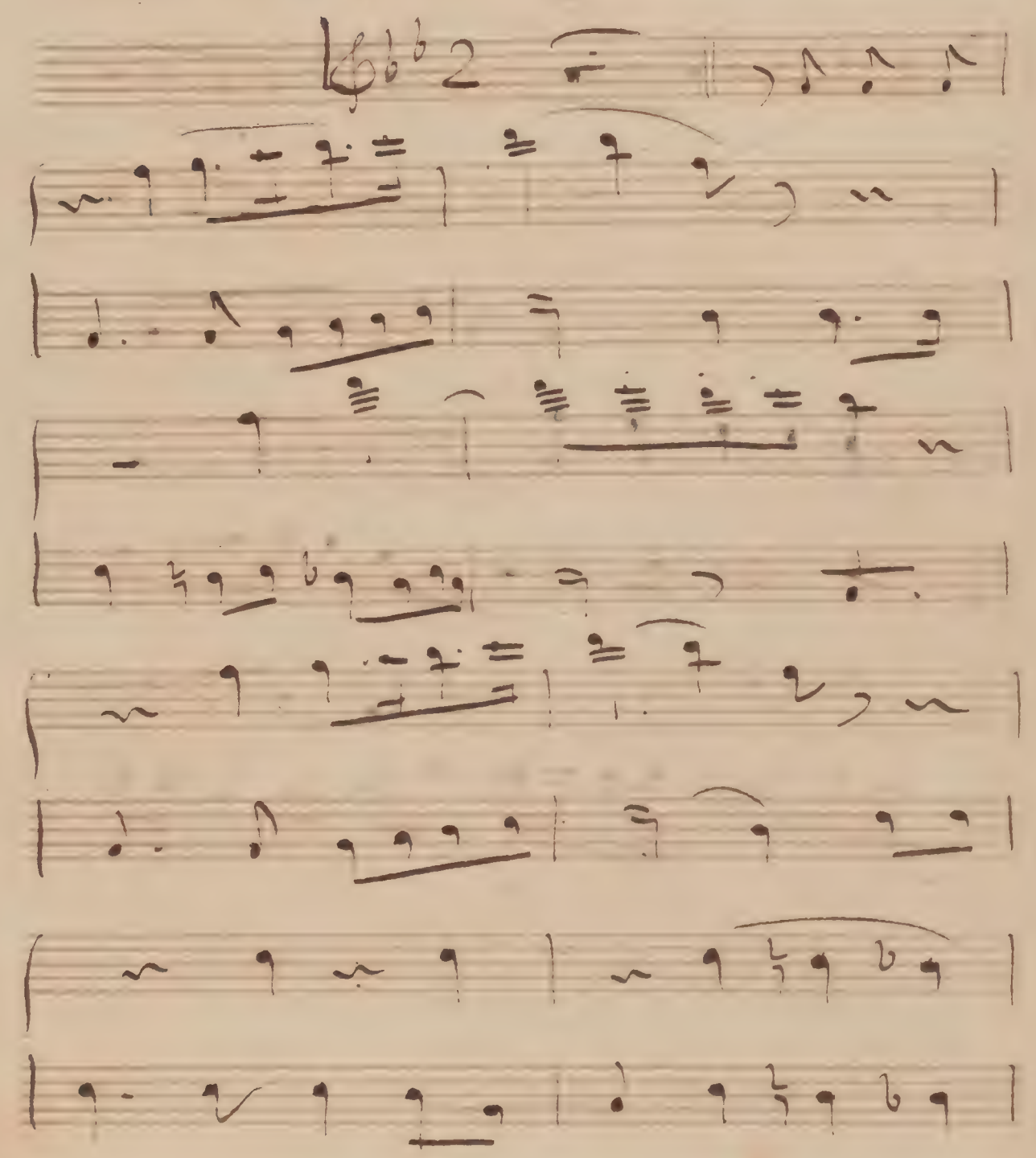
re



Jeune fille comédienne

ou un Imbécille

no 8



Harmonie

la près de moi

No 9

la marquise

il fixait sur moi ses grands

yeux tout plein d'amour et d'inno-

cence fort heureusement pour tous

deux tremblant il gardait le silen

ce mais Paris a du l'aimer Et je

voit son retour l'annon - ce qu'à ce

qu'il n'osait l'aimer il vient cher -

cher une région de il vient cher -

cher une région de

cher une région de

cher une région de

cher une région de

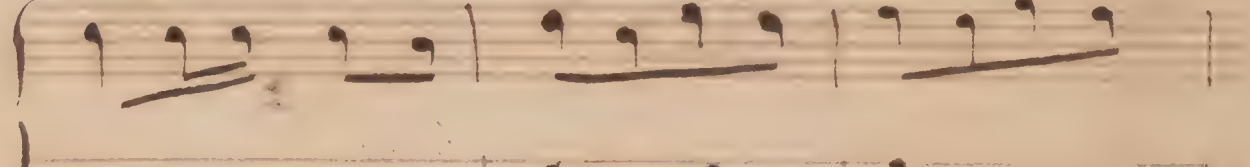
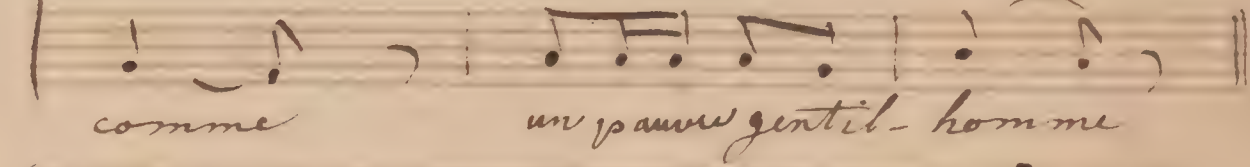
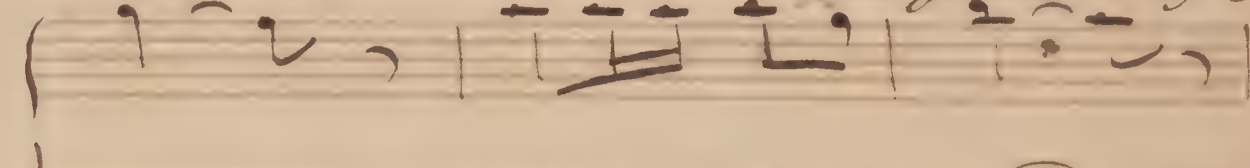
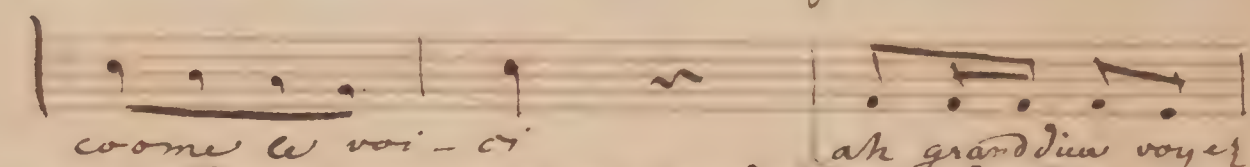
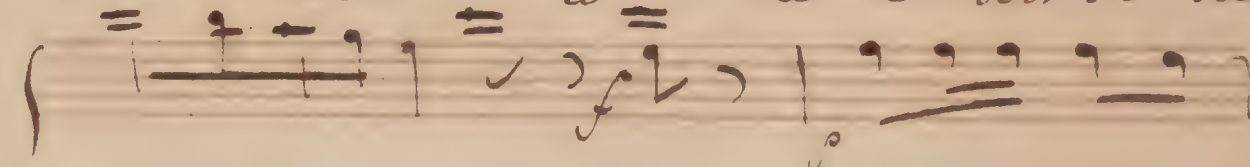
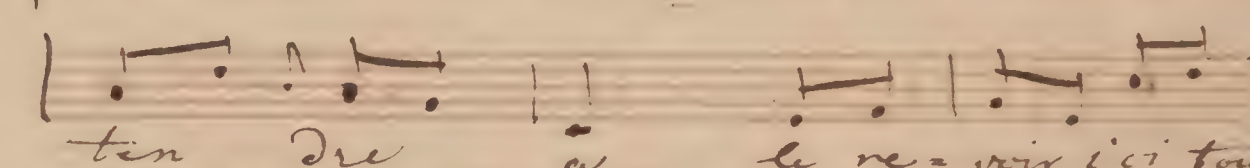
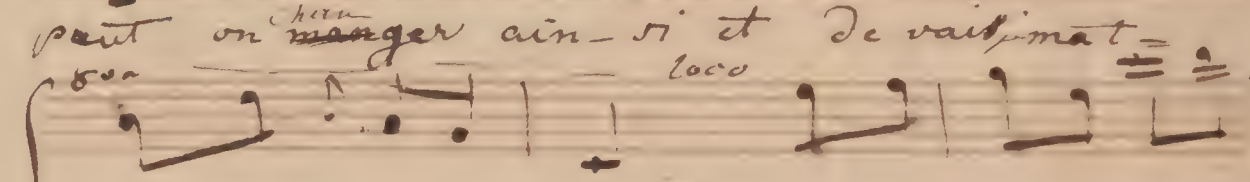
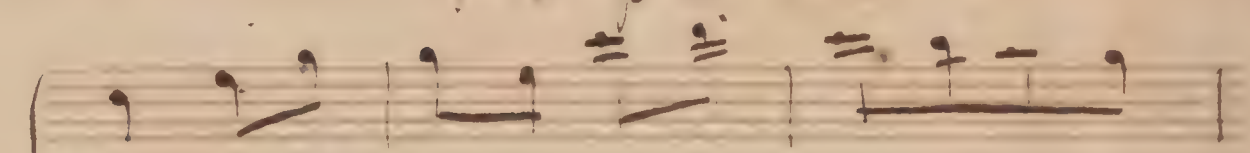
cher une région de

cher une région de

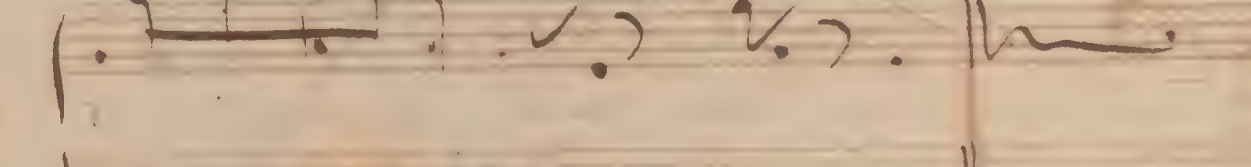
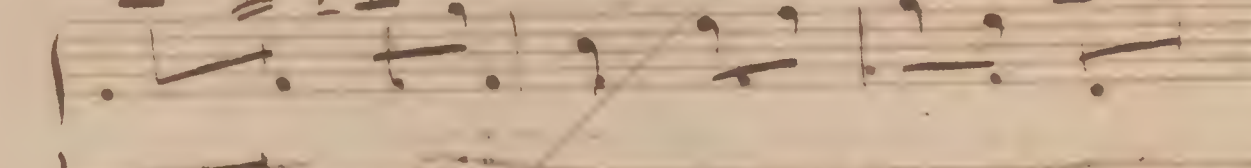
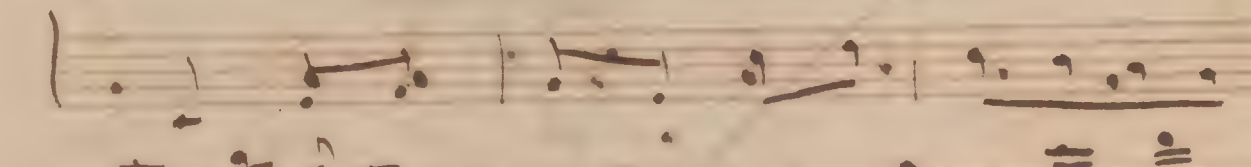
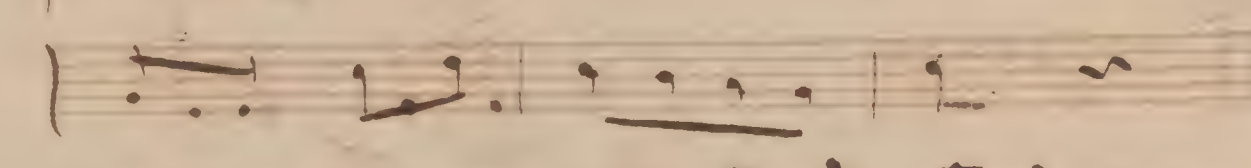
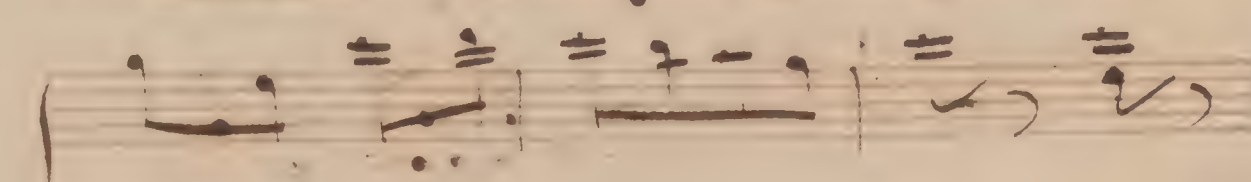
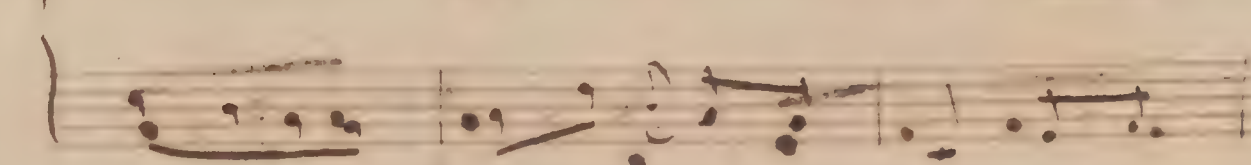
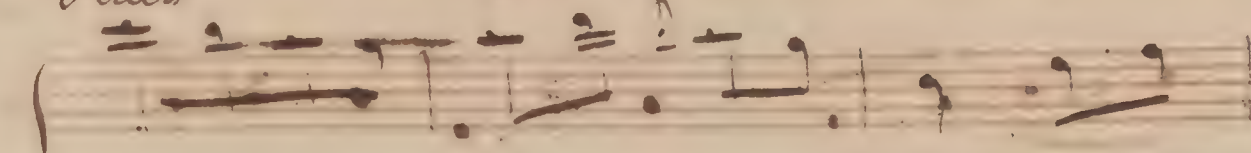
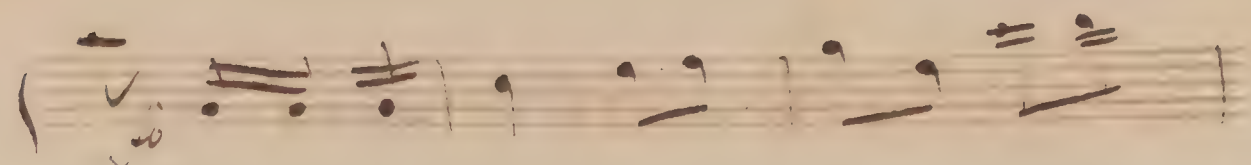
cher une région de

il à la Coqueluche

N^o 10. *all^{to}*



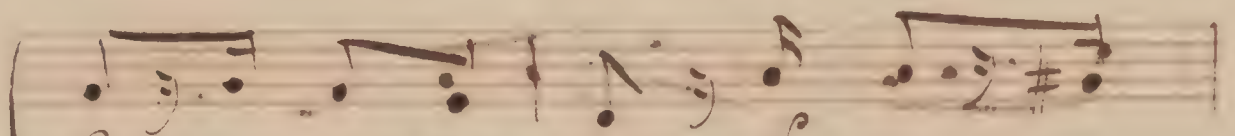
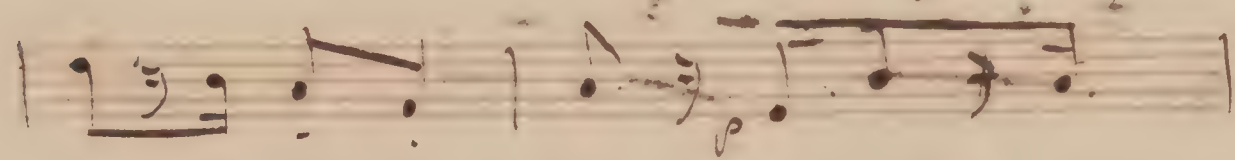
nous revient de paris de l'ope-ra voi-là les-



34

c'est lui, c'est Guvet a b!

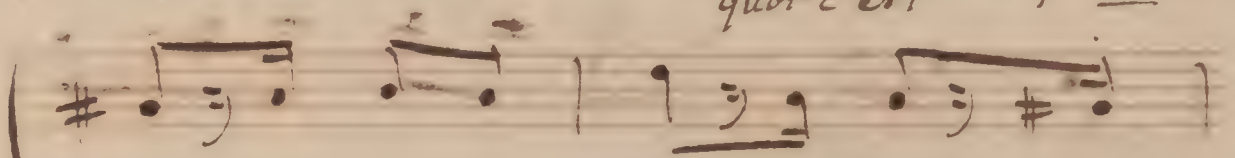
N° 11 moderato $\text{G} \# \text{F} \# \text{C} \#$



à Marquis et Louise

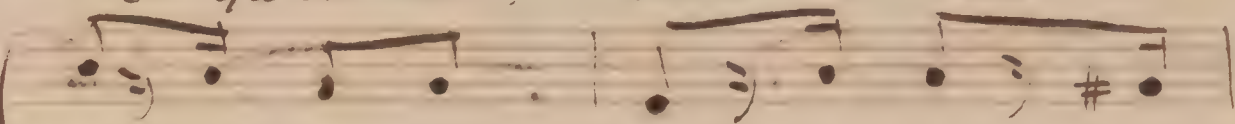
Jean

approche
Déjà j'é
quoi c'est

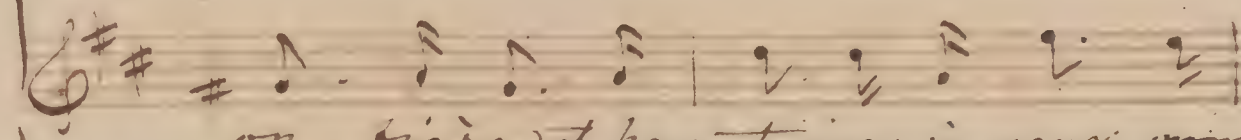
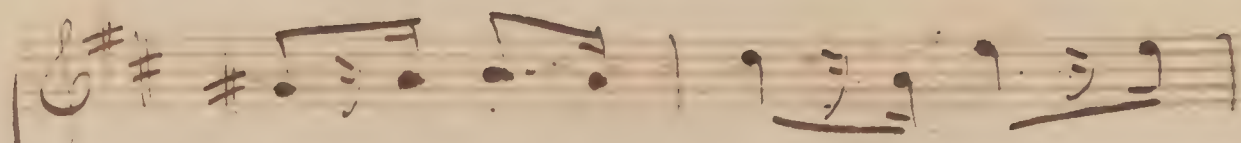


ci calme ta peine et que l'es-
prouve moins de peine

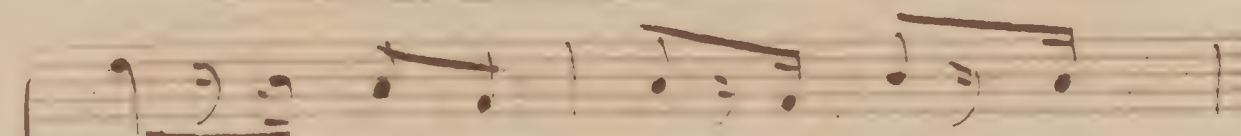
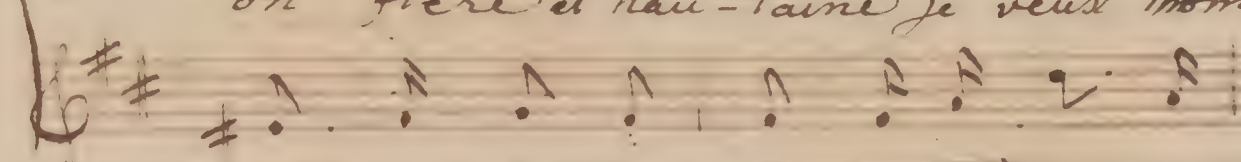
ci qu'on me ramène



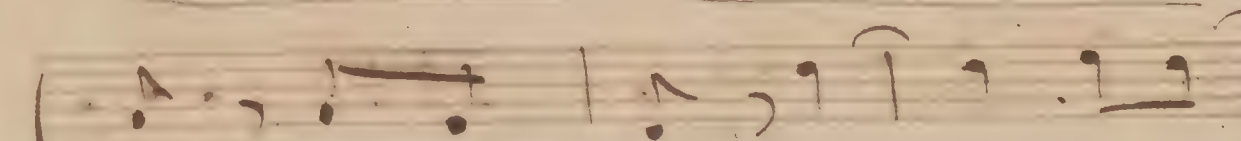
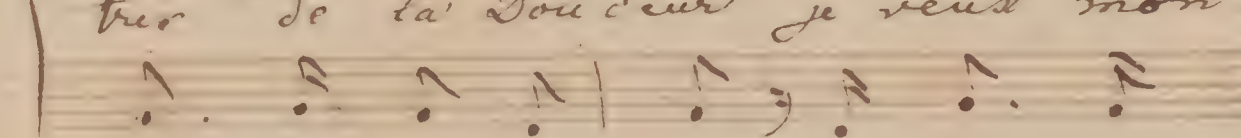
pour rentrer en ton cœur je suis dit



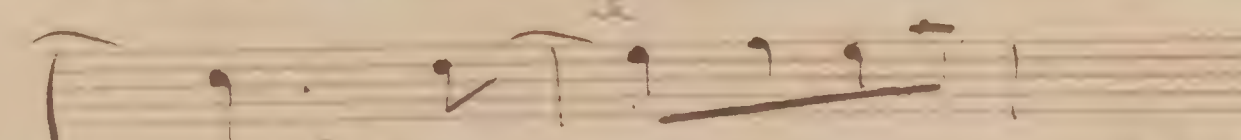
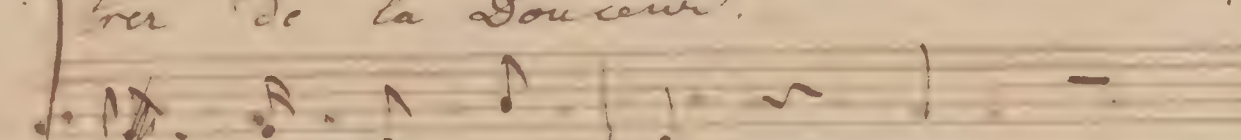
on fière et hau-taine je veux mon



trier de la Douceur je veux mon



trier de la Douceur



l'union

et de m'a promis

De l'entendre plaide ta Cause avec Char-

leur sur-tout prends cette voix

ten-dre qui n'man qu' ja

mais' d'at-tre au Cœur

la marquise

Suivez

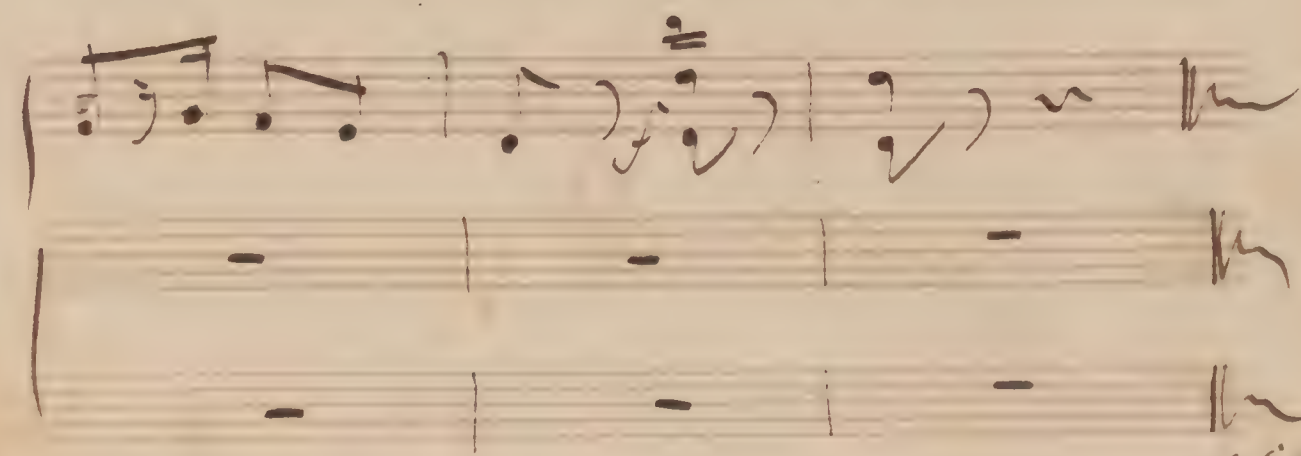
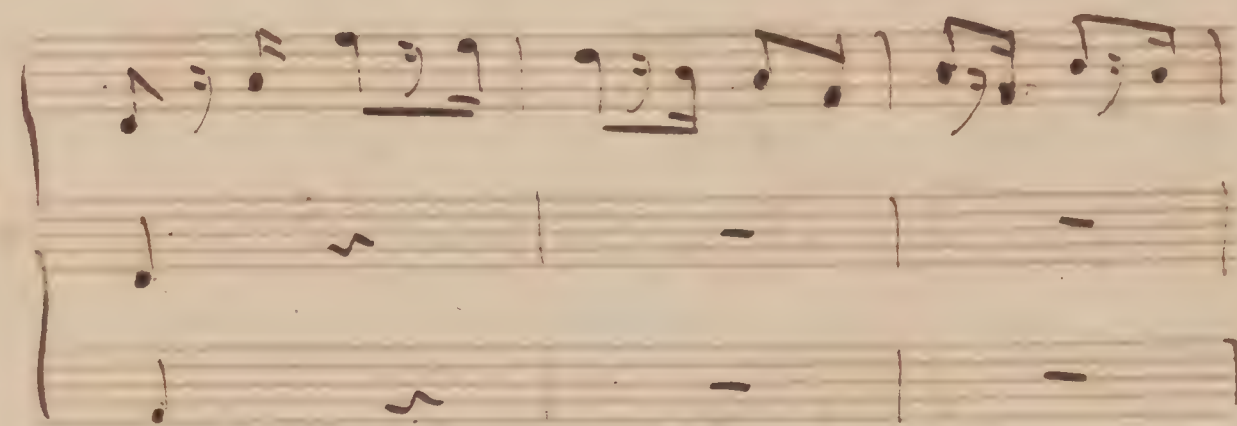
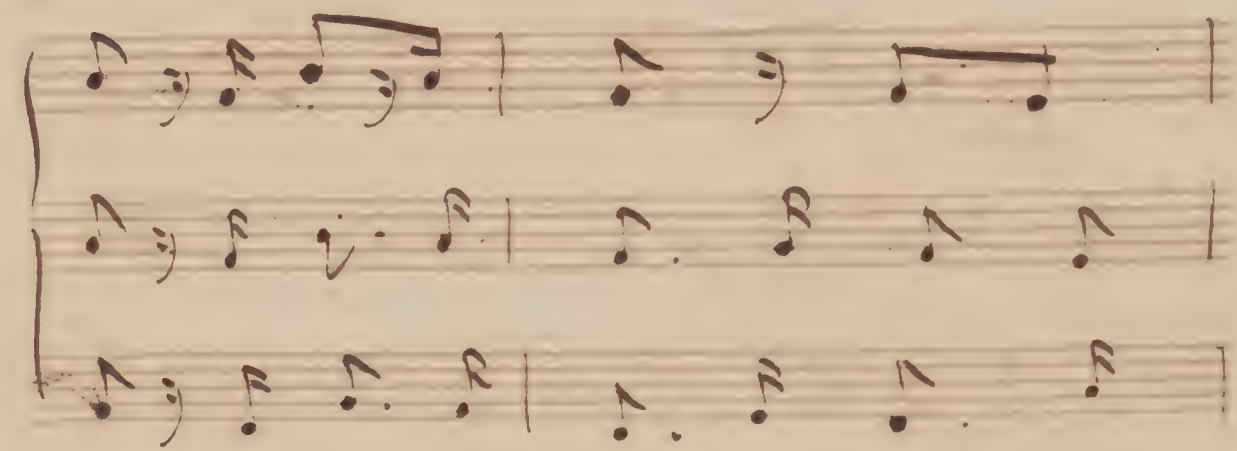
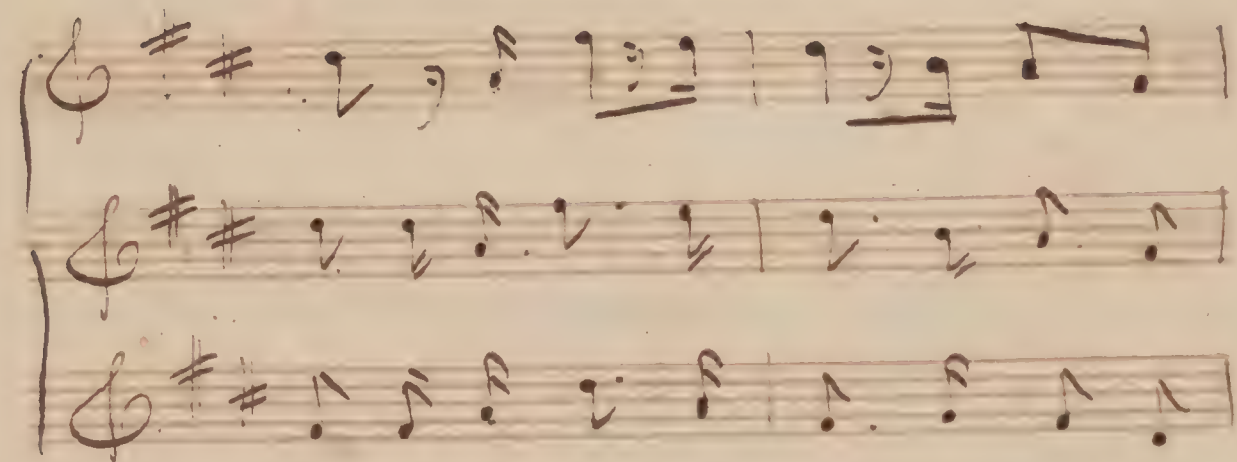
la marg.

Pouison p'approche i-ci calme ta

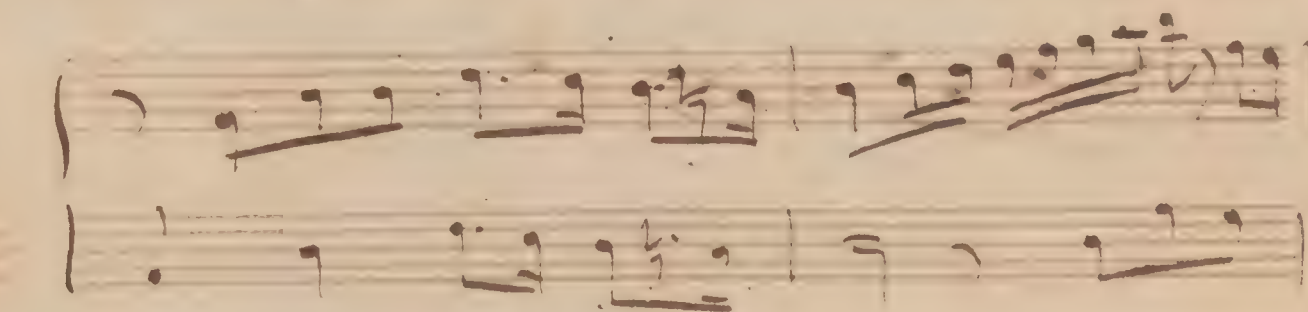
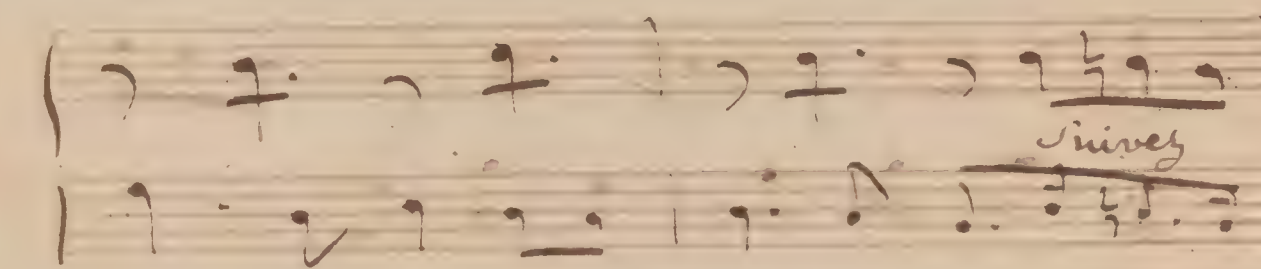
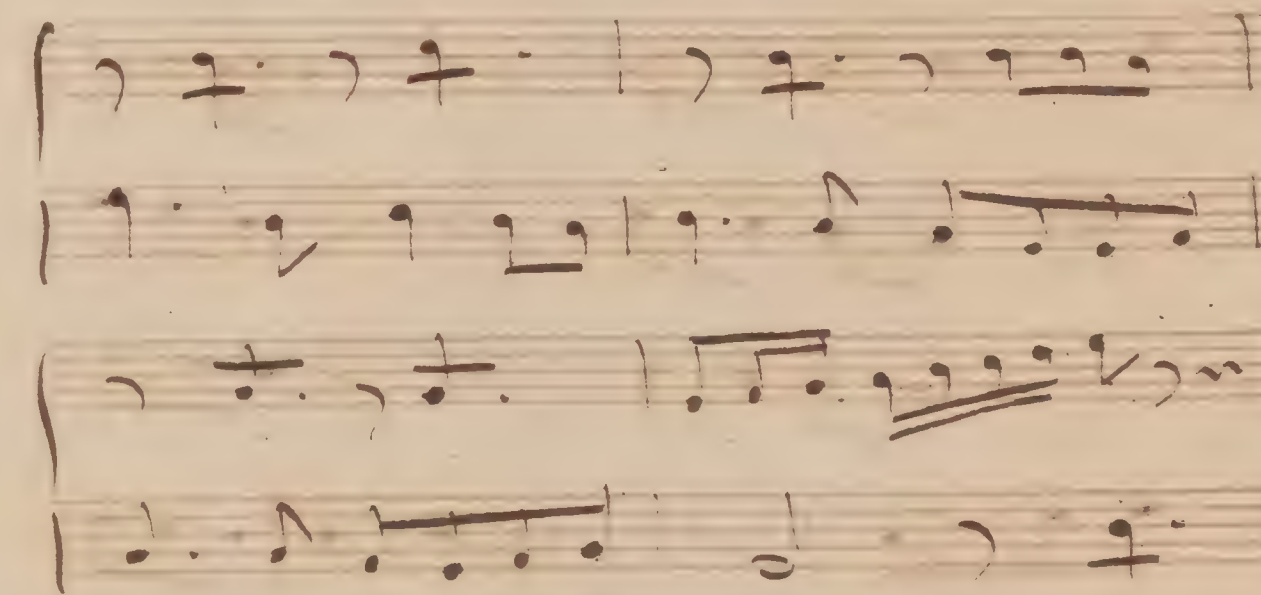
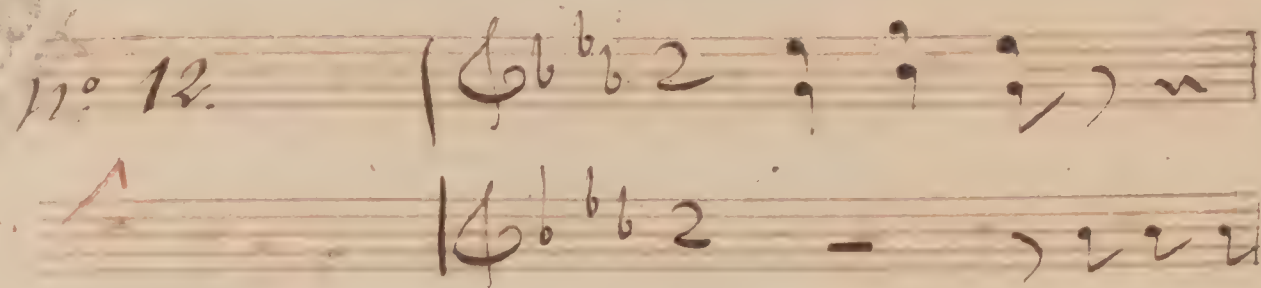
Jean qui c'est i-ci qu'on me ra-

peine

mine



Ne
ou Donna de l'or et de l'argent
oser toucher mad^{me} la marequise



et sur yeux sur yeux

Je ne connais plus rien

Jacotte, Jacotte ah! jacotte!

No 13. *la Mar.*
et qu
jea
fais tu
Mor.
ma
Et m'arrête!

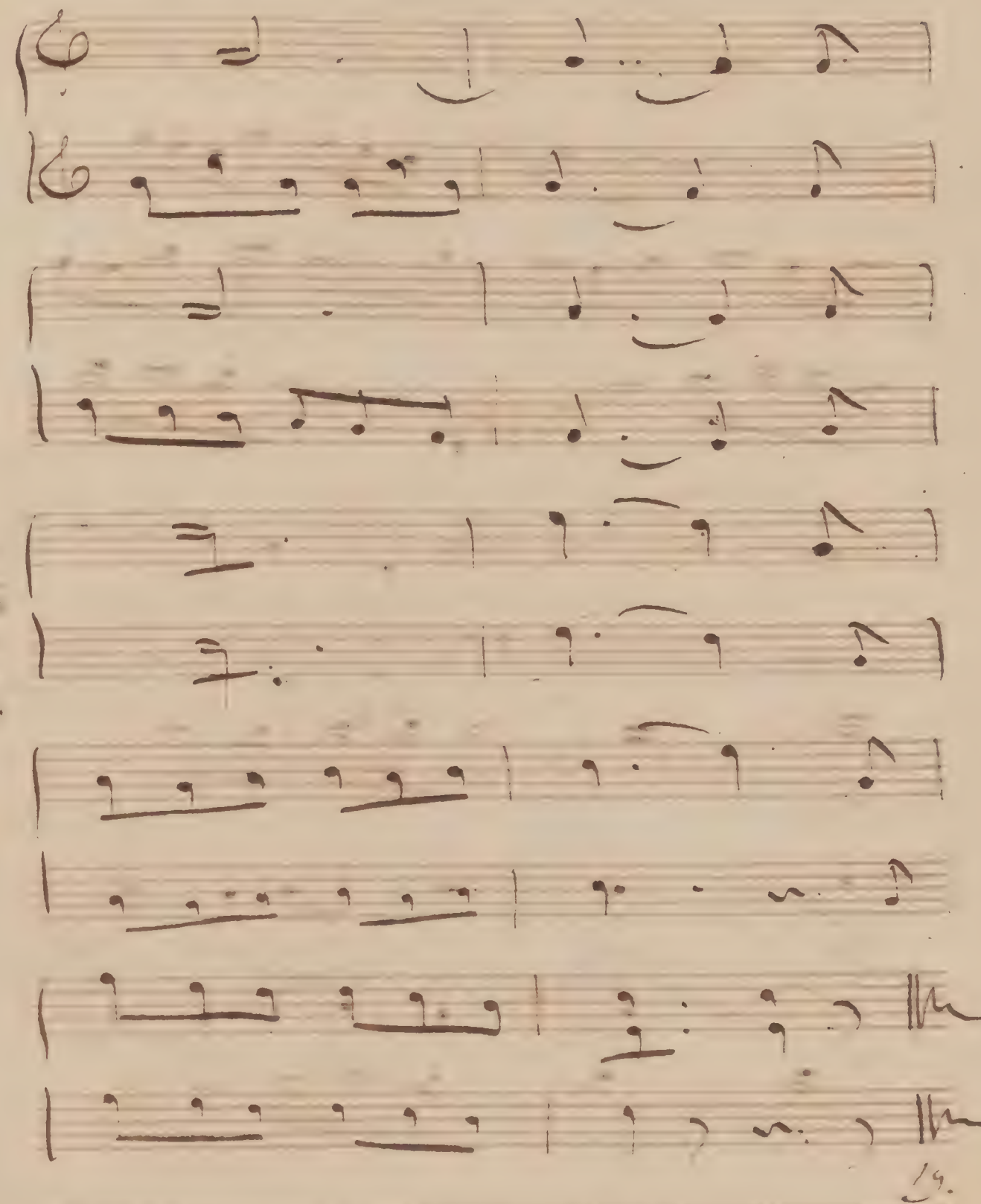
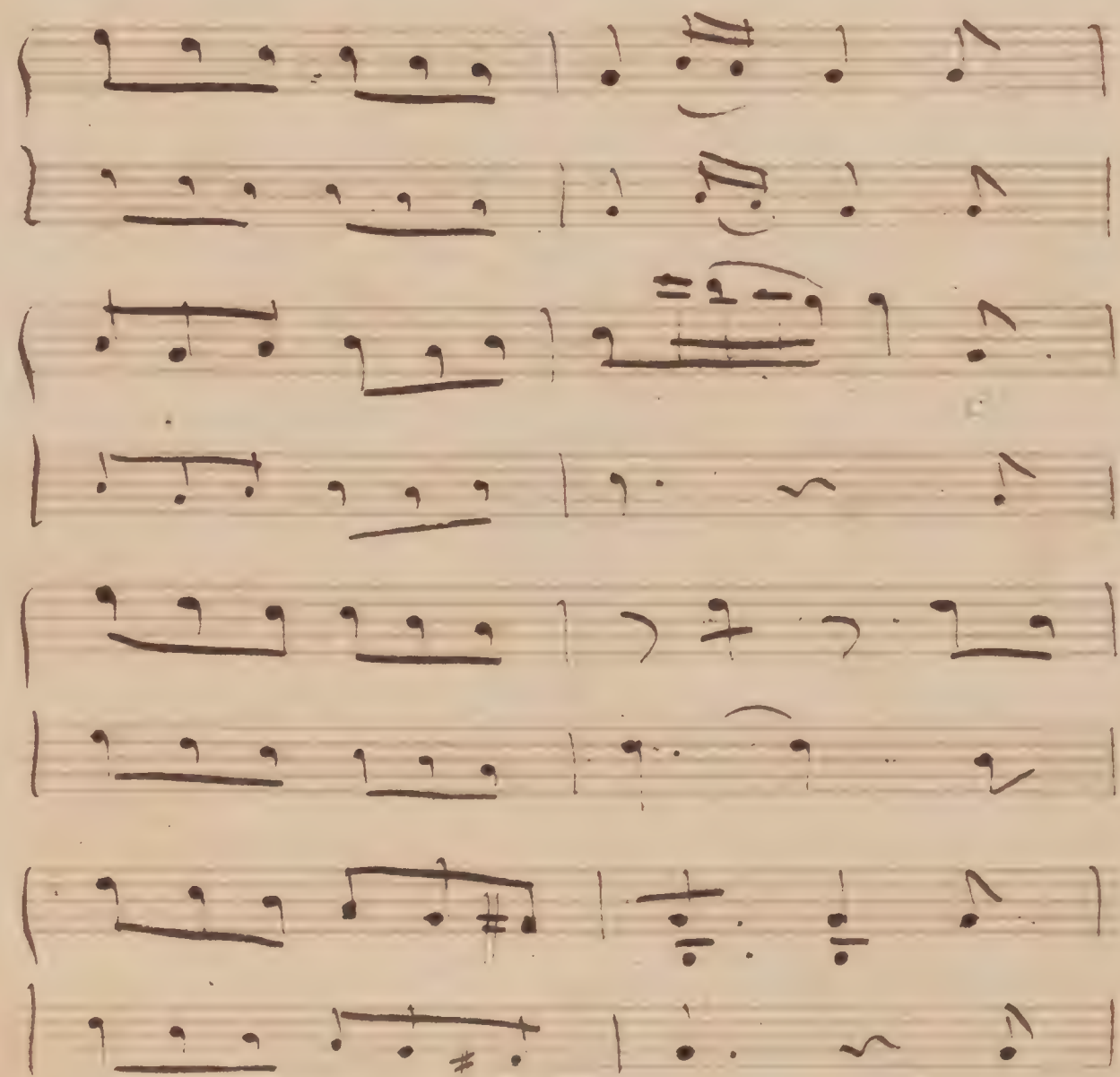
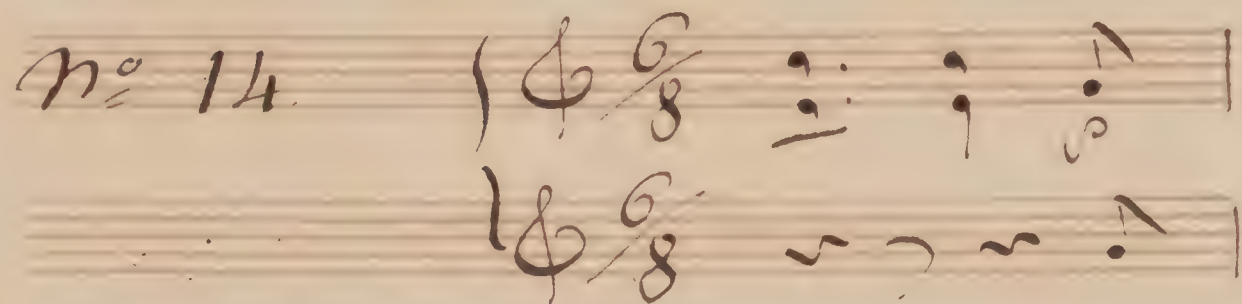
19

autre chose qui me fait peur

ah! il à choisi

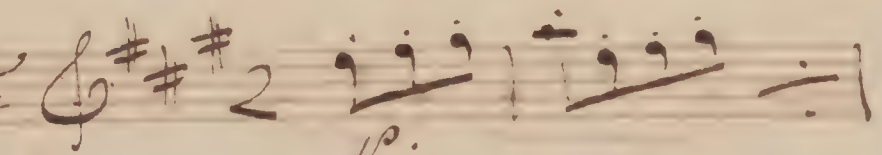
cette heure là

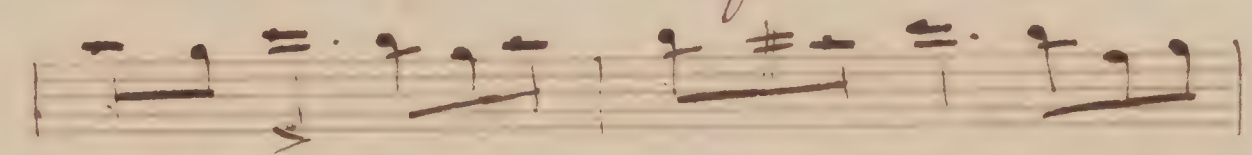
(lib)

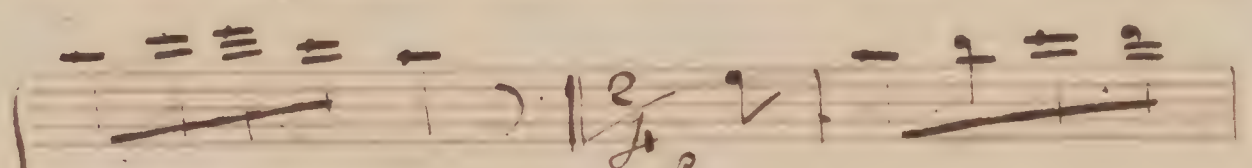


le parler en secret

Suis moi dans mon appartement

N^o 15. and^{te} 





la marquise

à ouïr on

que ce soit un mys-

quel est donc ce mys-

te re

ra chons nous

te re

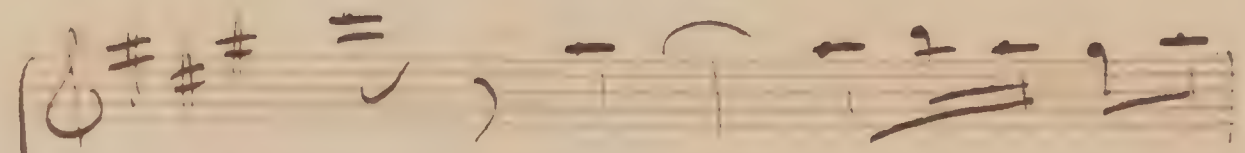
que veut-ell'

tair e

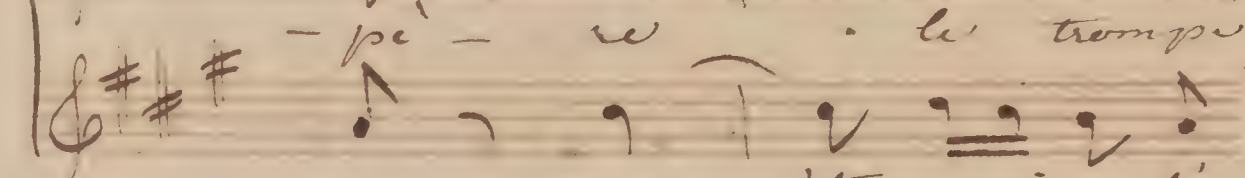
et tout j'co

fai re

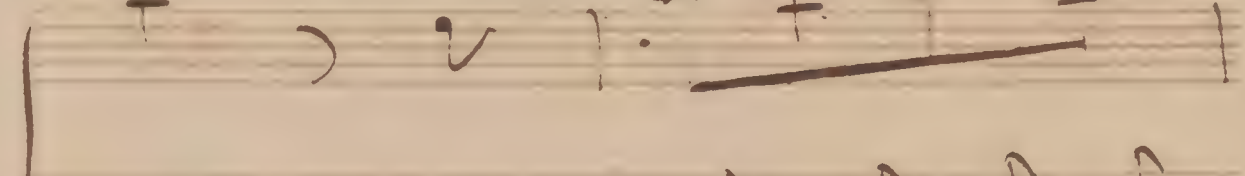
je n'comprends

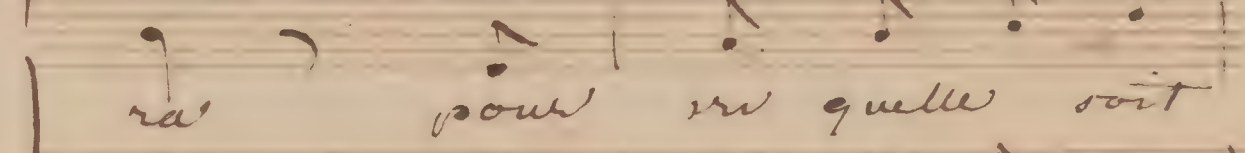






que - re c'te gai - te



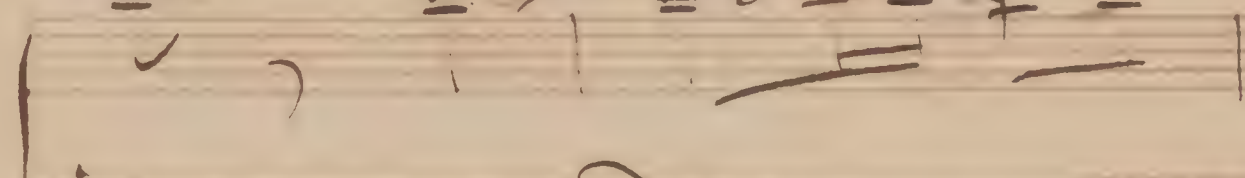


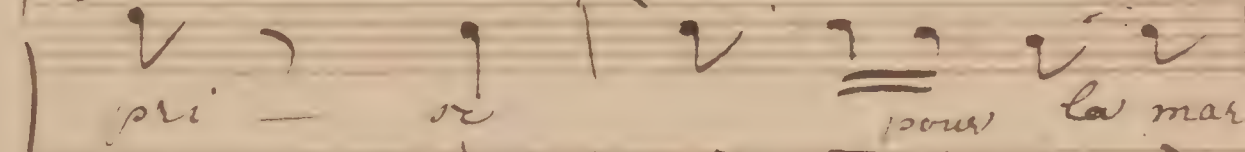
ra

pour en quelle soit

la


rien n'ég al ma sur-





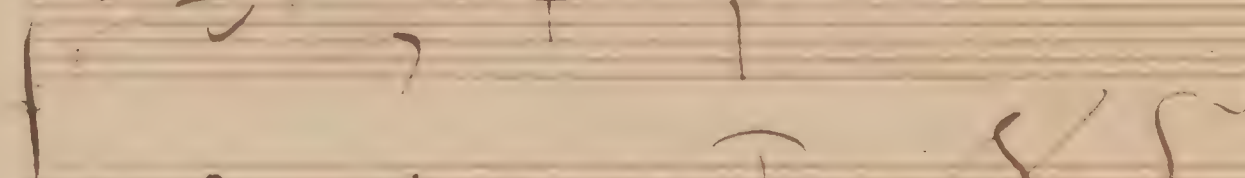
pri - re

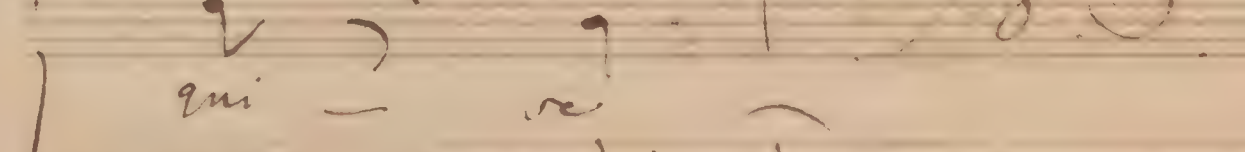
pour la mar-



pri - re

car me v'la

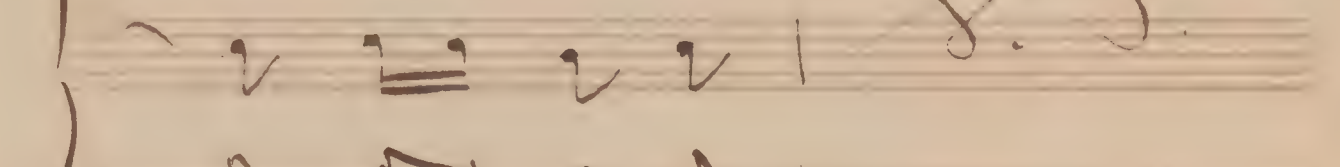
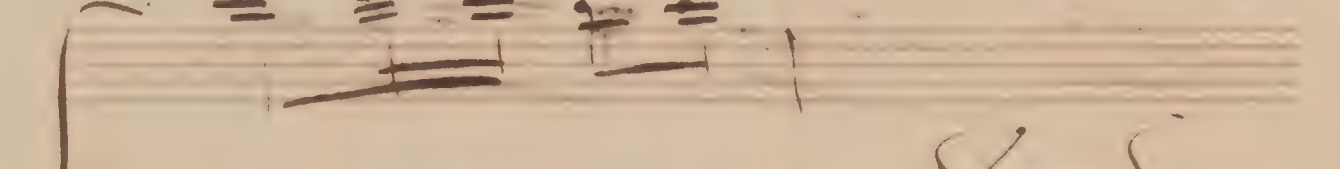
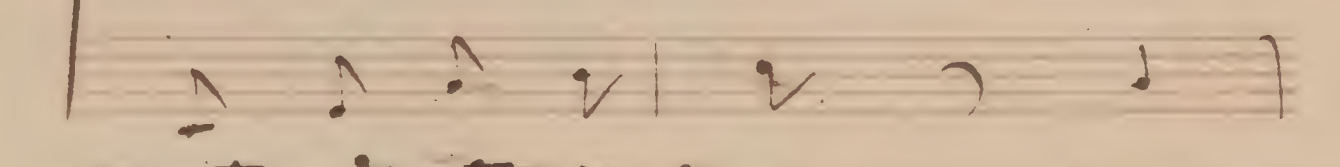
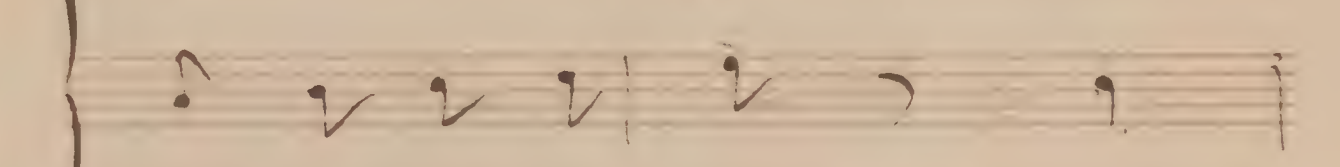
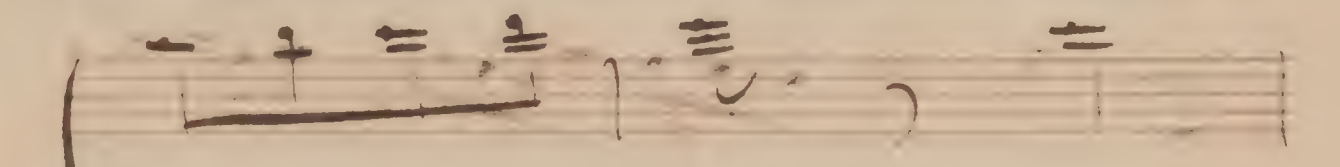
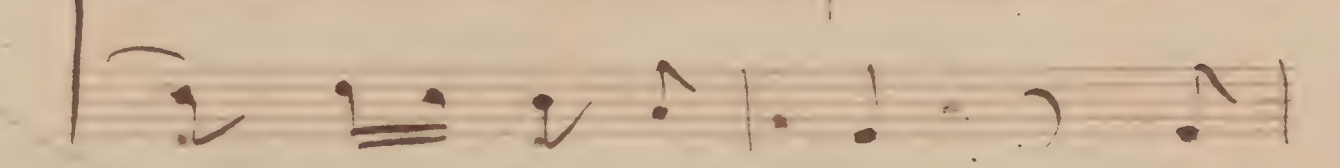
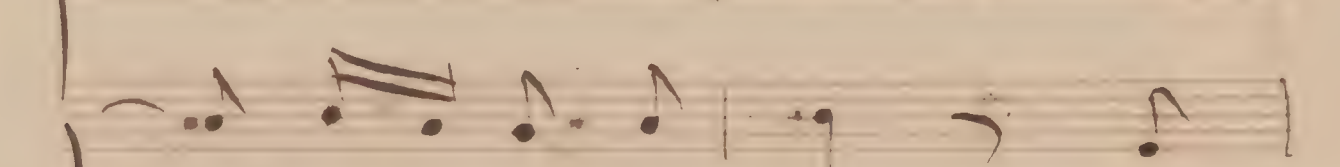
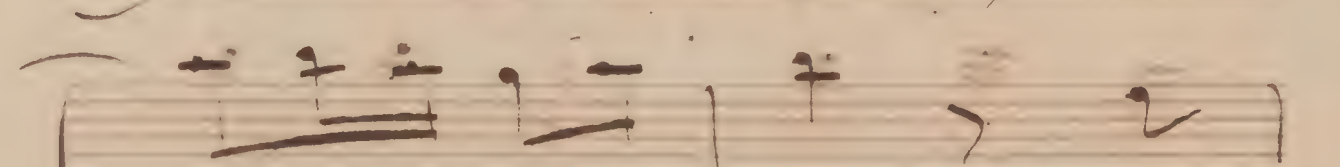
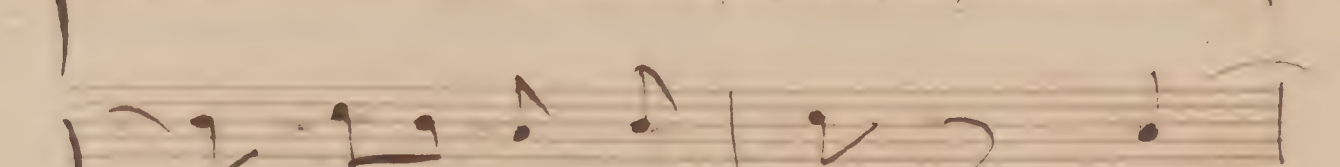
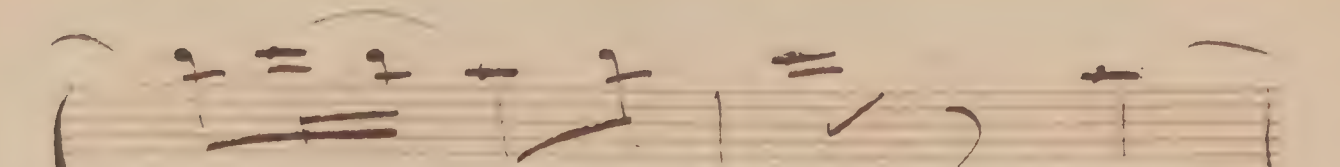
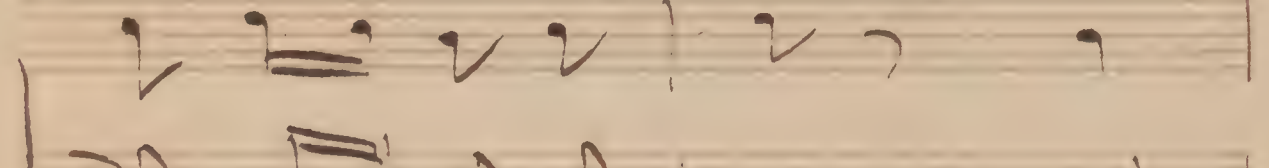
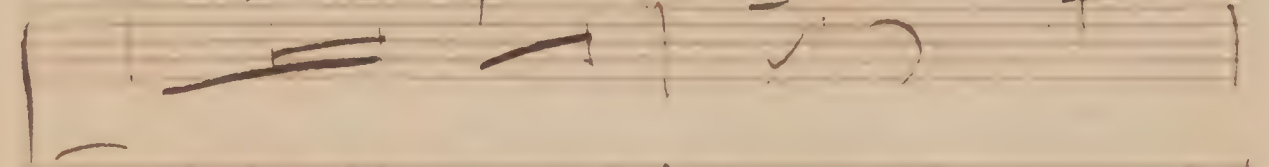
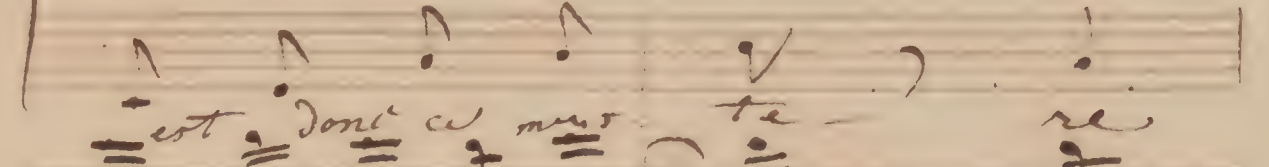
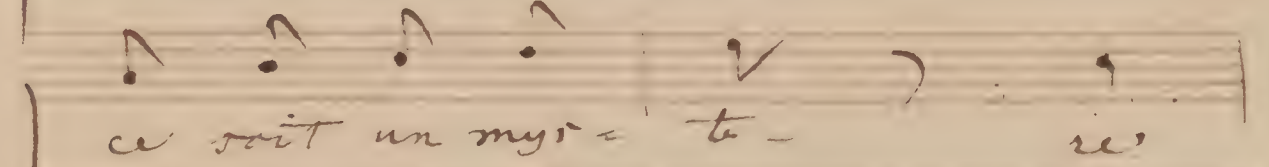
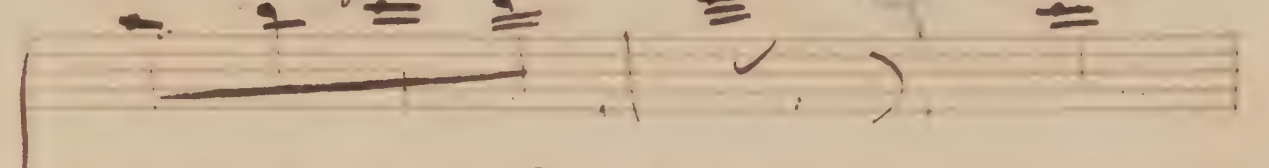
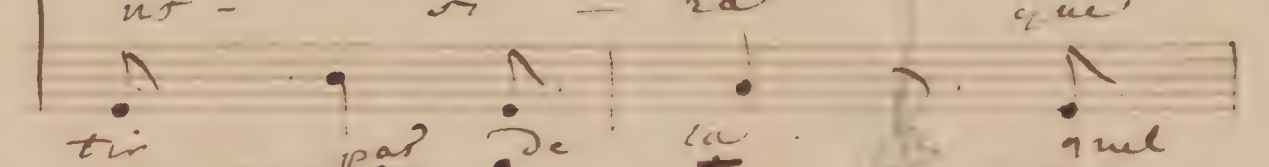
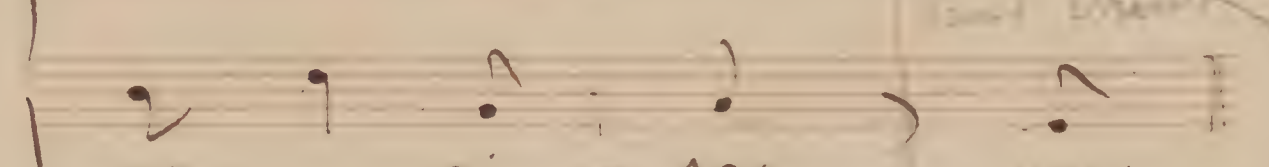
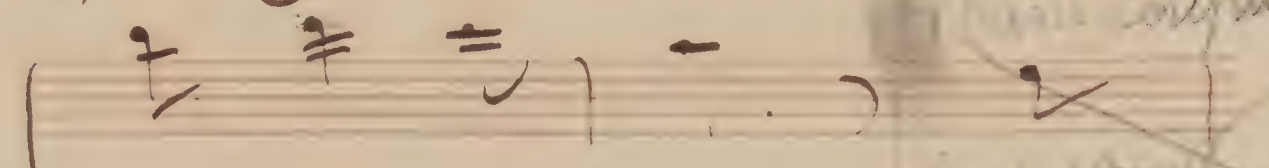
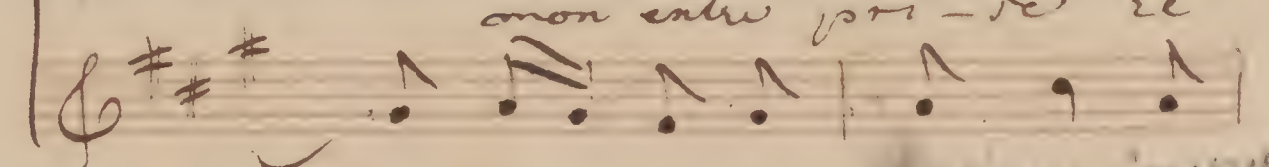
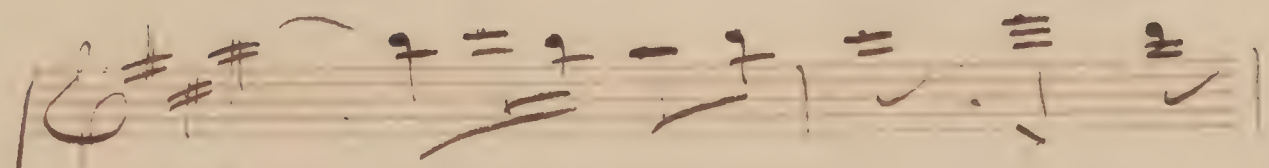




qui - re



pri - re



Handwritten musical score on the left page of a manuscript. It features three systems of staves. The first system has three staves with treble clefs and a key signature of three sharps (F#, C#, G#). The second system has three staves with various rhythmic markings and accidentals. The third system has three staves with a '2' marking and a final flourish. The page number '40' is at the bottom right.

laide d'ingente qui se dresse dans l'ombre
merci St Jean, chut...

no 16. *le Chevalier* *la nuit est obs-*

Handwritten musical score on the right page of a manuscript. It features three systems of staves. The first system has three staves with treble clefs and a key signature of three sharps. The second system has three staves with lyrics "cu - ri nous verrons ma" and musical notation. The third system has three staves with lyrics "tu - re tous ne contre" and musical notation. The page ends with a flourish and the word "moi".

la marg. et a'ouiron

ah! quelle aven = tu - re

le Chev.

la nuit

ah! quelle aven - tu - re

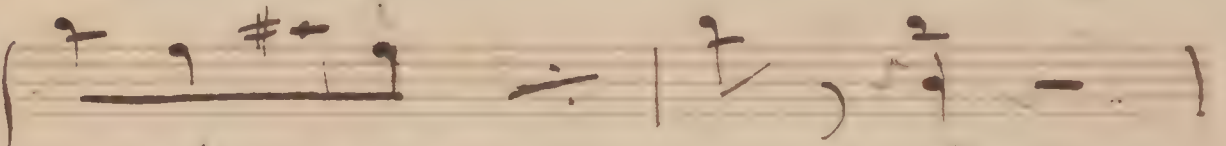
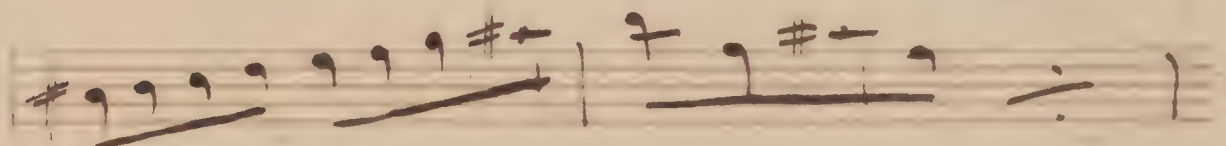
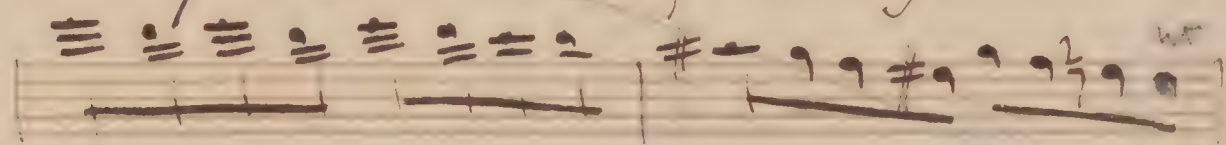
quel meurt vous moi

Tous atten - pa - ra - u

le bien li eff. 201

et pour la morale

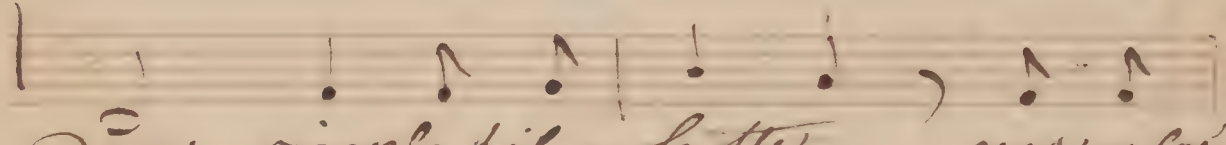
N^o 17 All^o Caravane



la marg:

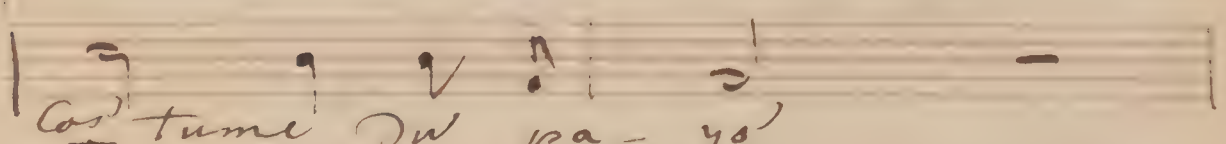
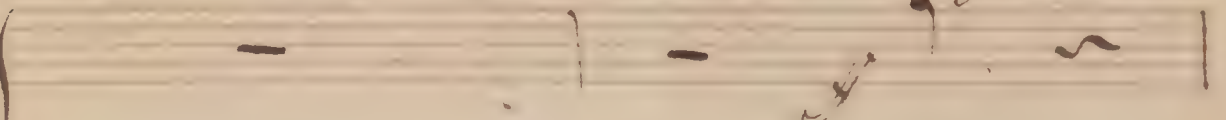
Recit.

me voila

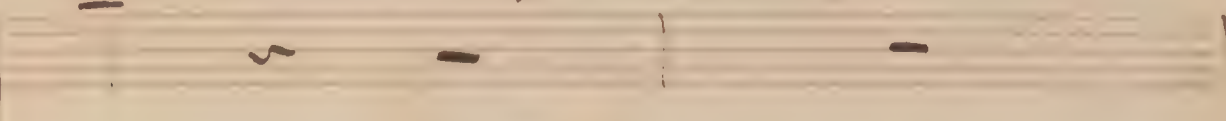


Donc simple fil - lette

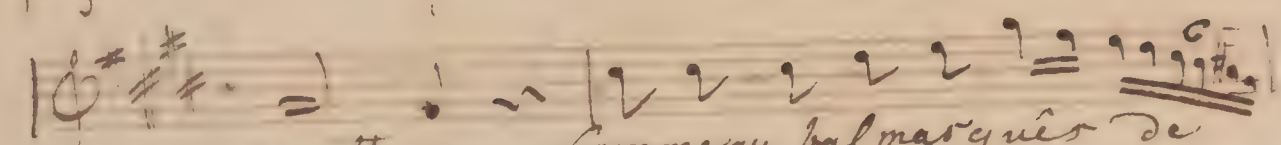
grace au Lou



Costume du pa - yo'

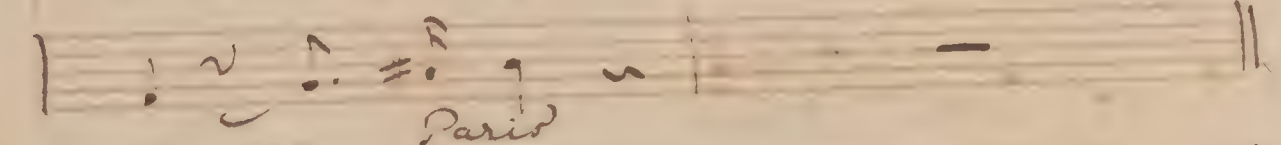
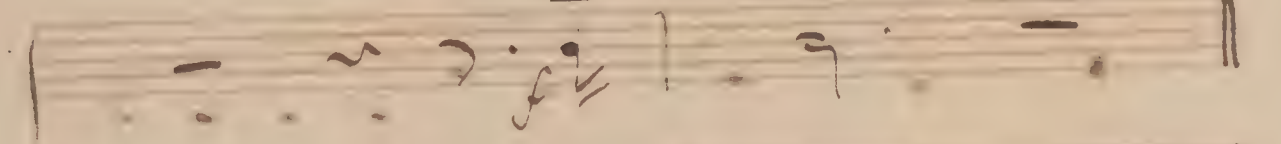


ou bli - ons le rang l'e - ti

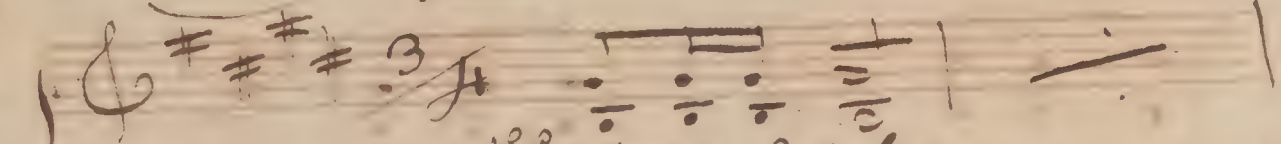


quette

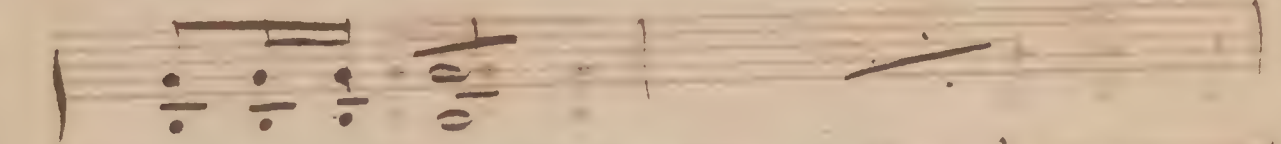
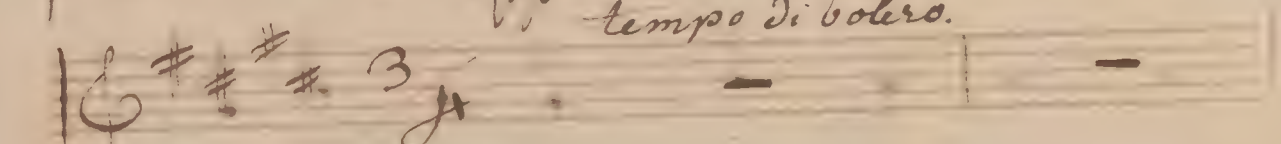
Comme au bal marqués de



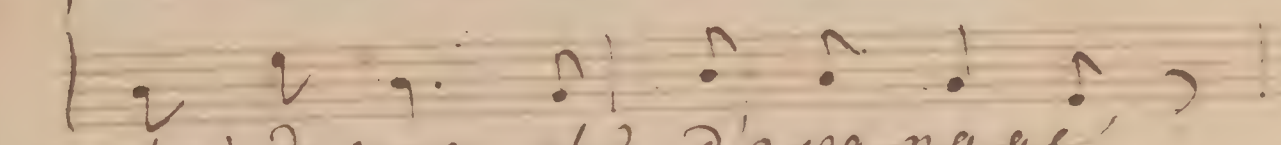
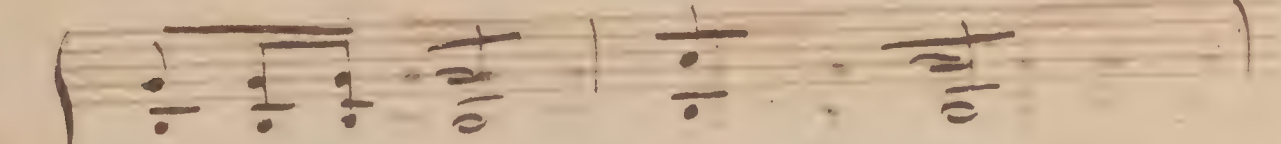
Paris



1^{ro} tempo di volero.

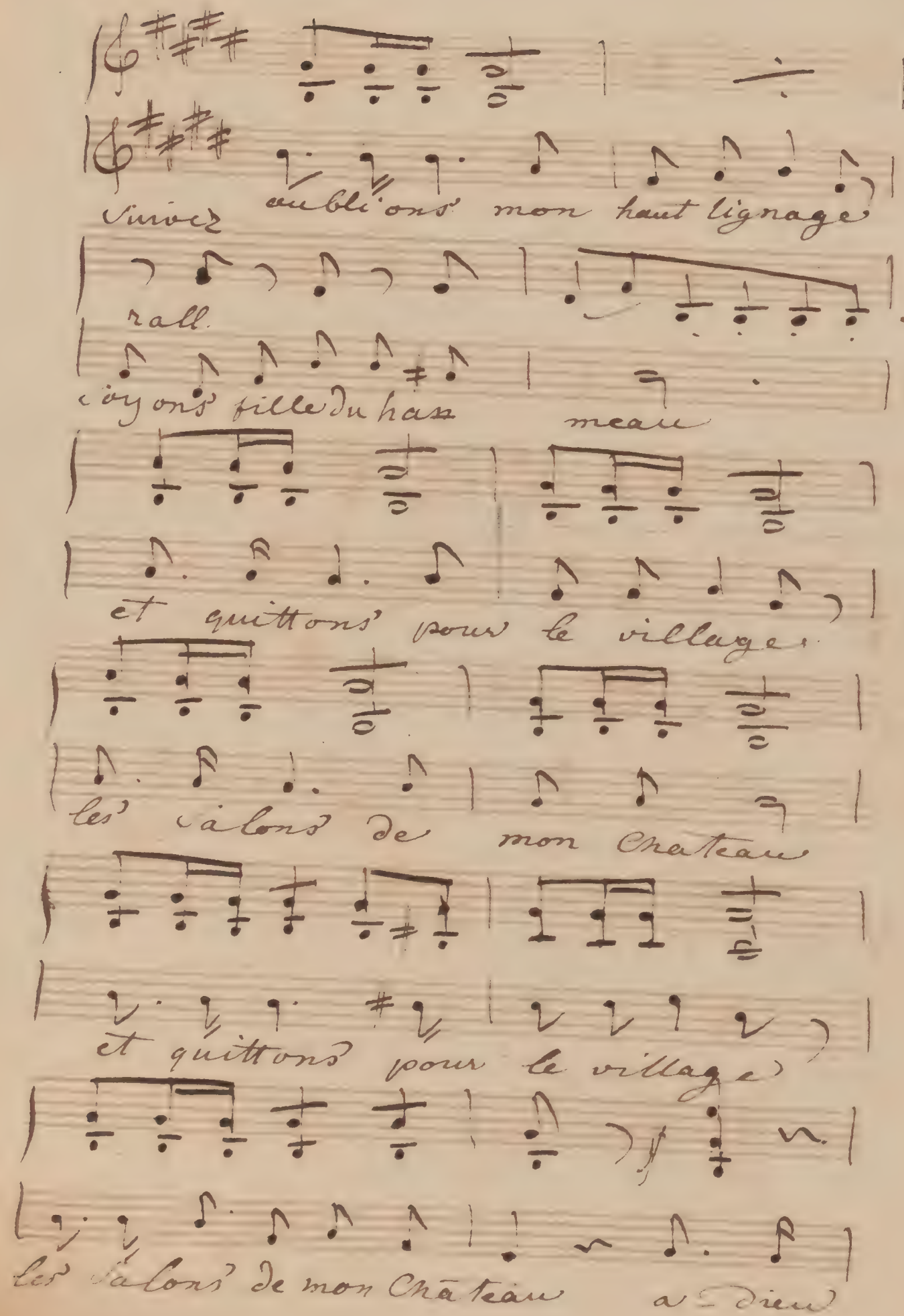


a Dieu Da - me de pa - ra ge

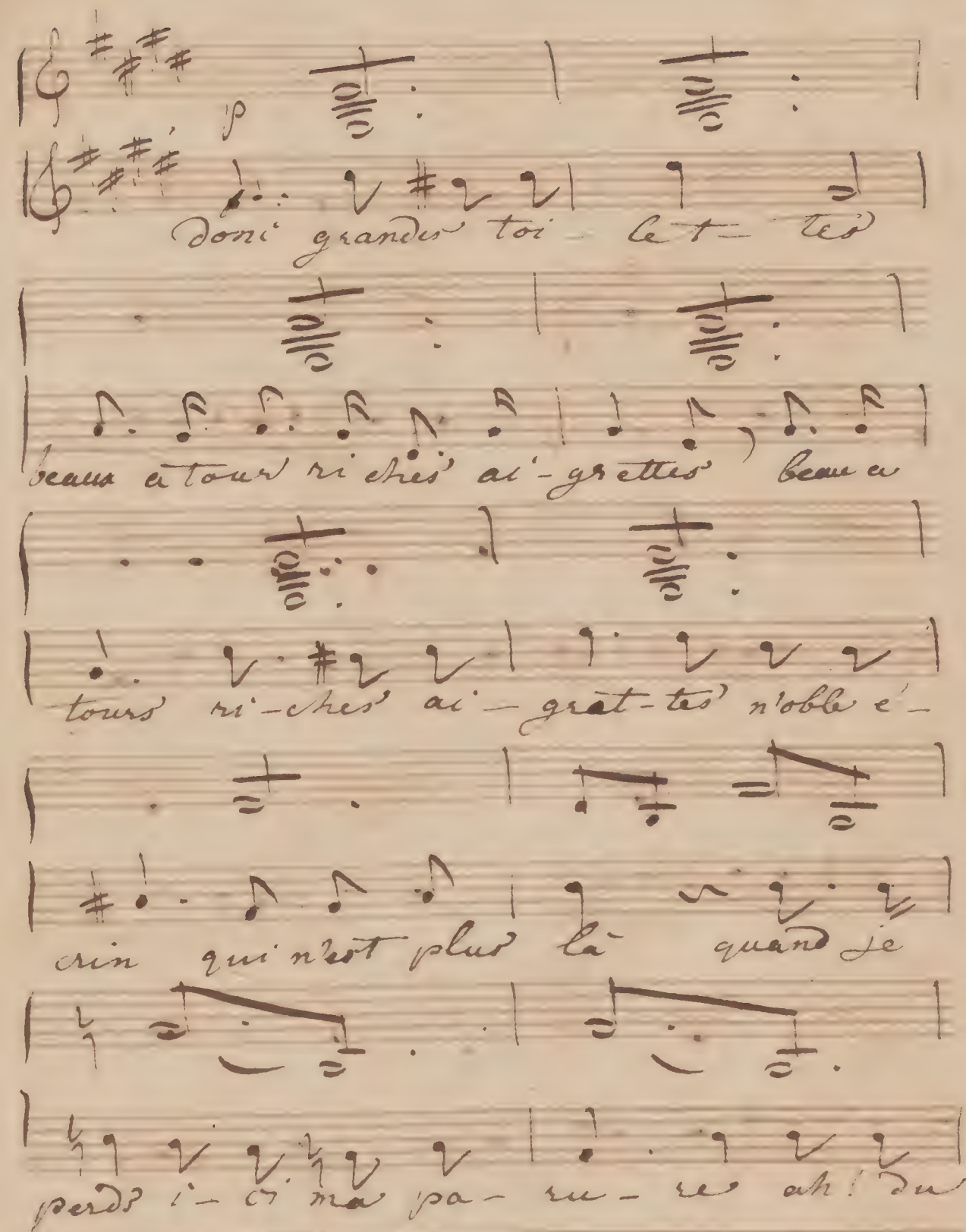


plus de rangs plus d'apanage

V. S.



 vivre oubli'ons mon haut lignage
 rall.
 ayons fille du hameau
 et quittons pour le village
 les salons de mon Chateau
 et quittons pour le village
 les salons de mon Chateau a Dieu



 Doni grandis toi le t-tes
 beau a tour riches ai-grettes beau a
 tours ri-ches ai-grat-tes n'oble e-
 rin qui n'est plus la quand je
 perds i- ci ma pa-ru-re ah! Du



 V. S.

et qu'il l'on pour le vil-la-ge
 les salons de mon chateau
 et qu'il l'on pour le vil-la-ge
 les salons de mon chateau
 et quit-
 tons pour le vil-lage les sa-
 lons de mon chateau et quit-

tons pour le vil-la-ge les sa-
 lons de mon chateau les sa-
 lons de mon chateau les sa-
 lons de mon chateau
 et quit-
 tons pour le vil-lage les sa-
 lons de mon chateau et quit-

gl.

Mus. nos. 78. nos. 79.

Le temps de Causer.

No 78. *Jean*
plus que l'air

qui se-rais tendre
la 1^{re}

la 2^e

la 3^e

la 4^e

la 5^e

la 6^e
Jean

la 7^e
la 8^e

la 9^e
la 10^e

la 11^e
la 12^e

la 13^e
la 14^e
la 15^e

la 16^e
la 17^e

la 18^e
la 19^e
la 20^e

L'es folie l'air tel

Jacotte ah! mon Dieu

N° 19 *all^{to}*

pp.

Jean

Cède à ma ten dresse Cède à mon ardeur ta main que j'ai pressée

ensemble oui là sur mon cœur

Jean
Car tu me plais

mieux fillet te fri-proune que cette mar-

quise avec le quartiers je préfère cent

fois ta robe qu'on chiffonne à ses brocards

d'or à ses beaux pa-neurs et

cependant un grande dame ça flatt' tou-

jours la vani-té

J'en suis glo-ri-eux au *rall.* fond de

l'âme et j'laime rais rien qui par vanti-

ti Cède à ma tendresse Dieu quelle ten-
ensemble

Dresse Jean Cède à mon ar-
la marg.

deur la main que j'ai pressée ma main il la
ensemble

pressé oui là sur mon cœur

V. S. le 2^m Couplet

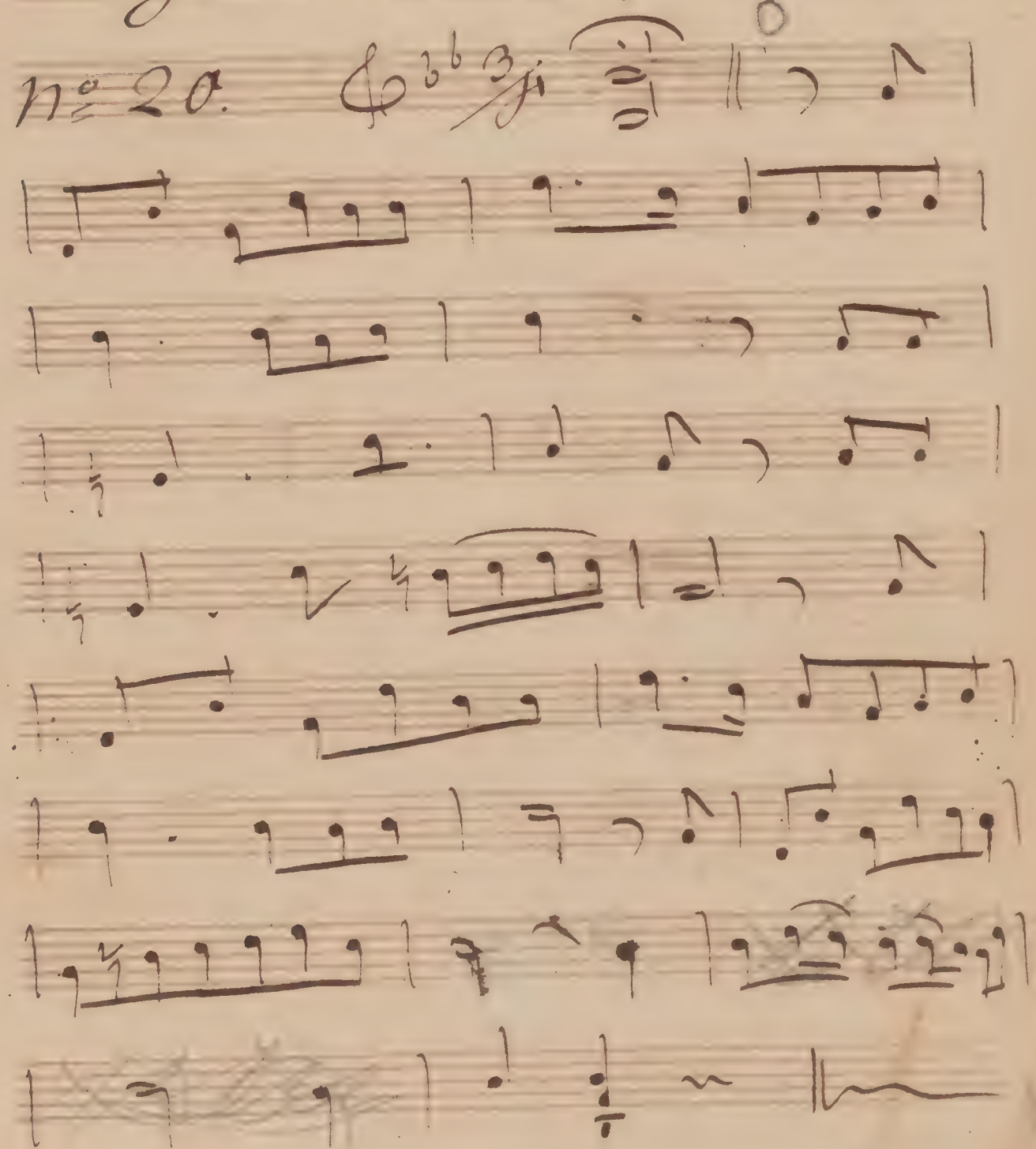
2^{me} Couplet

Jean
 ne me r'pousse pas. *la marg.*
jean
 où trouverais tu tant tout l'paye
 ci quelque un plus gen til plus ga tant plus
 tendre qui ne totu in me par les air
 si cependant que qu'il n'en
 tout m'ajout mon orgueil me fin
 rall.
Jean *la marg.*
 Cède à ma tendresse Tuu quelle ten-
 dresse

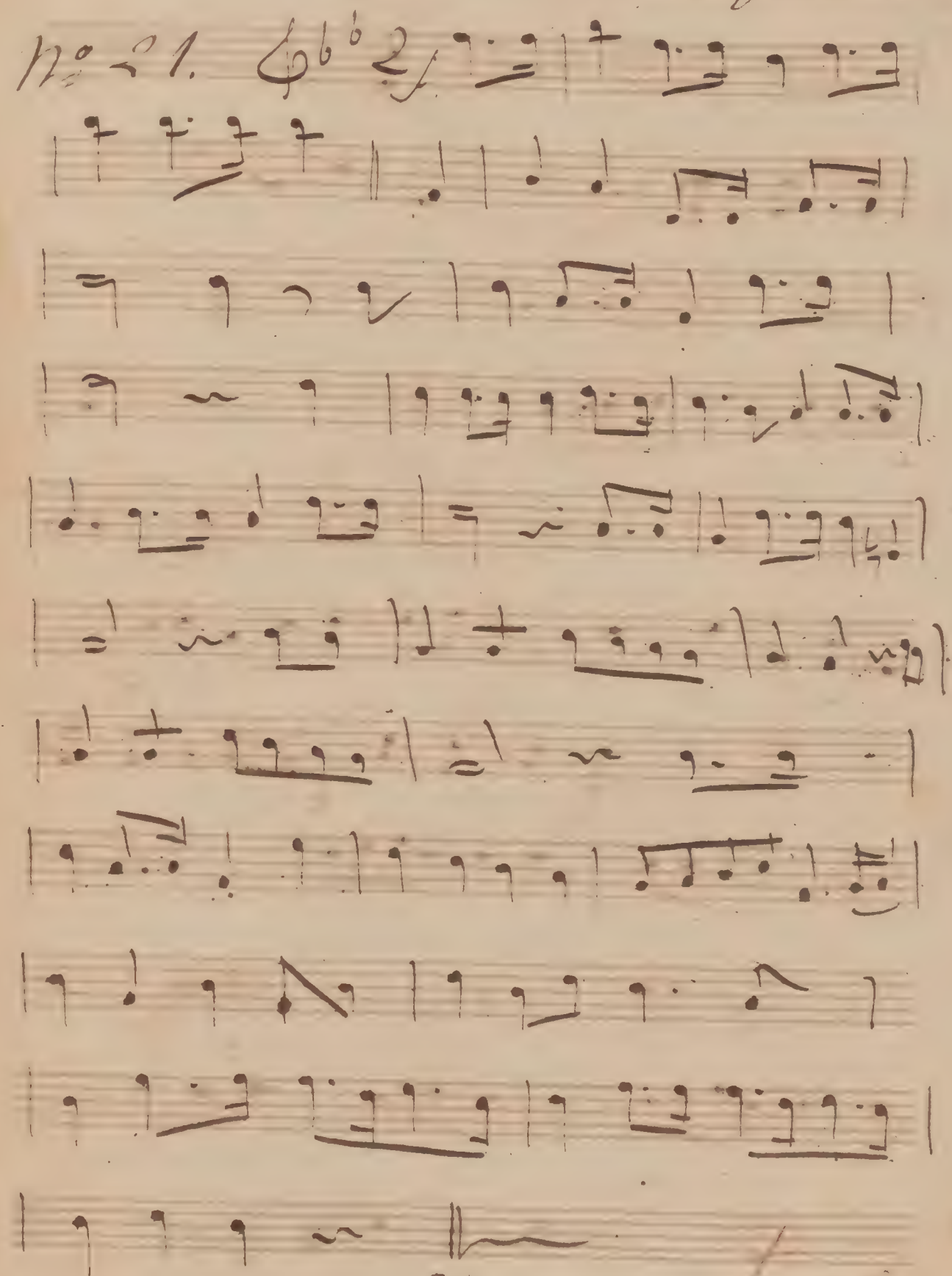
Musical notation for the right page, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of several staves with notes, rests, and bar lines, including a final double bar line with a repeat sign.

V. S. de n° 20.

j'arrive trop tard



entre elle et toi, réponses,



je n'en veut pas

No 22. ♩ 2 f. . 7 - - - 1

Chœur: *général un peu d'indul*
mon sie

gance qua pena por mais te qua


Les deux sœurs

Les deux sœurs

Handwritten musical notation on two staves. The notation is in a cursive, handwritten style, likely from a 19th-century manuscript. The top staff begins with a treble clef and contains several measures of music, including a half note, a quarter note, and a half note. The bottom staff begins with a bass clef and contains several measures of music, including a half note, a quarter note, and a half note. The notation is written in dark ink on aged, slightly discolored paper.

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, with a long horizontal line indicating a continuation or a specific rhythmic value. The bottom staff also contains notes and rests, with a long horizontal line at the end.

je ne m'etois plus de lard

No 23. 

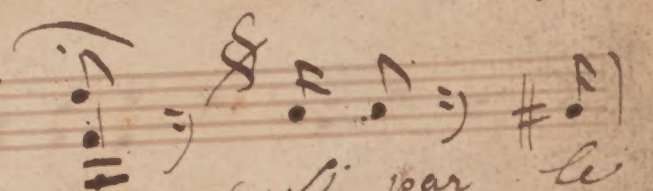
Handwritten musical notation on two staves. The notation is in brown ink on aged, yellowed paper. The top staff contains a sequence of notes and rests, including a half note, a quarter note, and a half rest. The bottom staff contains a sequence of notes and rests, including a half note, a quarter note, and a half rest. The notation is somewhat stylized and appears to be a fragment of a larger piece.

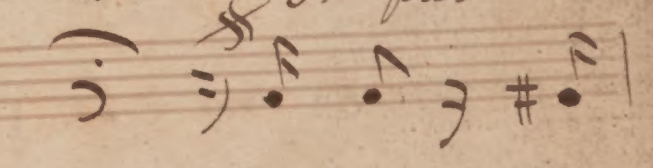
Handwritten musical notation on two staves. The notation is in a historical style, possibly from the 18th or 19th century. The top staff begins with a treble clef and contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff begins with a bass clef and also contains several measures of music, including eighth and sixteenth notes, and rests. The ink is dark, and the paper shows signs of age and wear.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some rests and a final double bar line.

Handwritten musical notation on aged paper. The top staff shows a treble clef, a key signature of one sharp (F#), and a melody starting with a quarter note 'D' followed by a horizontal line. The number '15.' is written below the staff. The bottom staff is empty.

elle a du bon cette marquise

N^o 24. | G[♯] G[♯] 2/4 |  |

au^o | G[♯] G[♯] 2/4 |  |

nom par la nais-sance notre des

tin est dif-ferent prenons con-

Sail de la prudence et que cha-

cun garde son rang et que cha-

cun garde son rang. Se suit.

N^o 25. G[♯] G[♯] 2/4 |  |

 |

 |

 |

 |

 |

 |

 |

 |

on reprend le Chœur

Fini.





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